

Jean-Luc Hervé
En découverte

Violon 1

Violon 2

Électronique

ff
(Uguisu)

mf

mp

VI.1

VI.2

Élec.

ff

mf

mp

VI.1

7

n.v. → vibr.

3

3

3

∅

ff

VI.2

3

∅

mf

3

∅

Élec.

6

mp

VI.1

10

n.v. → vibr.

3

∅

ff

VI.2

III

∅

mf

∅

Élec.

6

mp

VI.1

13

n.v. → vibr.

3

∅

*ff*³

VI.2

mf

∅

∅

Élec.

mp

VI.1

16

n.v. → vibr.

3

6

6

∅

ff

VI.2

mf

∅

∅

Élec.

mp

19

VI.1

VI.2

Élec.

mf

mp

ff

n.v. → vibr.

6

22

VI.1

VI.2

Élec.

mf

mp

n.v. → vibr.

3

VI.1

ff 6 mf \emptyset

3 n.v. → vibr. \emptyset ff 3

VI.2

f \emptyset

Élec.

VI.1

27

3 n.v. → vibr. 6 \emptyset ff \emptyset

VI.2

f \emptyset

Élec.

mf

30

VI.1

VI.2

Élec.

mf *p* *mf*

mp *pp* vibr.

n.v. → vibr. (gettato)

ff

33

VI.1

VI.2

Élec.

f *ff* *p* *ff*

mp *mf*

n.v. → vibr.

35

6

Vl.1

ff

Vl.2

mf

Élec.

mf

mp

n.v. → vibr.

38

3

Vl.1

ff

mf

Vl.2

f

p

f p

Élec.

n.v. → vibr.

3

VI.1 *ff* 3 *mf* *ff*
 VI.2 *f*
 Élec. *mf*

VI.1 n.v. → vibr. 3 6 *ff*
 VI.2 *f* III *mf*
 Élec. *mf*

44

Vl.1

Vl.2

Élec.

mp

fp

ff

mf

3 n.v.

6 vibr.

Cue 2

46

Vl.1

Vl.2

Élec.

p

ff

sfz

mf

p

ff

sfz

sfz

p

mf

6

3

3

3

6

48

VI.1

VI.2

Élec.

mf *p* *sfz* *mf* *p*

sfz *p* *mf* *sfz* *p* *mf*

50

VI.1

VI.2

Élec.

52

Vl.1

Vl.2

Élec.

ff 6 f 5 6 p sfz f 3 3 p

6 sfz p 6 f

This system contains measures 52 and 53. The first violin part (Vl.1) begins with a fortissimo (ff) dynamic and a sixteenth-note scale. It features a sixteenth-note triplet (6), a sixteenth-note quintuplet (5), and another sixteenth-note triplet (6). The dynamics shift to piano (p) at the start of measure 53, followed by a sforzando (sfz) accent and a fortissimo (f) dynamic with two sixteenth-note triplets (3). The second violin part (Vl.2) has a sixteenth-note sextuplet (6) in measure 52, rests (∅) in measure 53, and then a sforzando (sfz) accent, piano (p) dynamic, and a sixteenth-note sextuplet (6) in measure 53. The electric guitar part (Élec.) is silent, indicated by a horizontal line.

54

Vl.1

Vl.2

Élec.

p sfz f 3 p p f 3 6 5

p f 3 6 5

This system contains measures 54 and 55. The first violin part (Vl.1) starts with a piano (p) dynamic and a sixteenth-note triplet (3) in measure 54, followed by a sforzando (sfz) accent, fortissimo (f) dynamic, and a sixteenth-note triplet (3) in measure 55. The second violin part (Vl.2) begins with a sixteenth-note triplet (3) and fortissimo (f) dynamic in measure 54, then a piano (p) dynamic and sixteenth-note triplet (3) in measure 55, followed by a fortissimo (f) dynamic, sixteenth-note sextuplet (6), and sixteenth-note quintuplet (5) in measure 55. The electric guitar part (Élec.) is silent, indicated by a horizontal line.

56

VI.1 *ff* *f* *p* *ff* *f*

VI.2 *p* *f* *sfz*

Élec.

Detailed description: This system covers measures 56 and 57. VI.1 starts with a fortissimo (ff) dynamic, playing a sixteenth-note scale with a sixteenth-measure rest. It then moves to a forte (f) dynamic for a sixteenth-note scale with a sixteenth-measure rest. The dynamic softens to piano (p) for a sixteenth-note scale with a sixteenth-measure rest. It returns to fortissimo (ff) for a triplet of sixteenth notes, then to forte (f) for a sixteenth-note scale with a sixteenth-measure rest. VI.2 starts with piano (p) dynamics, playing a sixteenth-note scale with a sixteenth-measure rest. It then moves to forte (f) for a triplet of sixteenth notes, followed by a sixteenth-note scale with a sixteenth-measure rest. The system ends with sforzando (sfz) dynamics for a sixteenth-note scale with a sixteenth-measure rest. Élec. is silent throughout.

58

VI.1 *p*

VI.2 *p* *f*

Élec.

Detailed description: This system covers measures 58 and 59. VI.1 starts with piano (p) dynamics, playing a sixteenth-note scale with a sixteenth-measure rest. It then moves to piano (p) for a sixteenth-note scale with a sixteenth-measure rest. VI.2 starts with piano (p) dynamics, playing a sixteenth-note scale with a sixteenth-measure rest. It then moves to forte (f) for a sixteenth-note scale with a sixteenth-measure rest. Élec. is silent throughout.

60

Vl.1

sfz

mp *f* *mp* *f* 3

Vl.2

sfz *mp* *f* 5 *mp* *f*

Élec.

62

Vl.1

mp *f* *mp* *f* *mp* *mp* *f* 3 *mp* *f*

Vl.2

mp *f* *mp* *f* 3 6 *mp* 5 *f* *mp* *f* *mp*

Élec.

VI.1

64

mp *f* *mp* *f* *mp*

VI.2

f *mp* *f* *mp*

Élec.

VI.1

66

f *mp* *f* *mp* *f* *mp* *f* *mp*

VI.2

f *mp* *f* *mp* *f* *mp*

Élec.

68

VI.1

VI.2

Élec.

f *mp* *f* *mp* *f* *mp* *f*

5 6 6 6 6 6 6

f *mp* *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp*

5 3 3 6

70

VI.1

VI.2

Élec.

f *mp* *f*

72

VI.1

VI.2

Élec.

VI.1 dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*

VI.2 dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *f*, *mp*

Élec. dynamics: -

74

VI.1

VI.2

Élec.

VI.1 dynamics: *mp*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*

VI.2 dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*, *mp*, *f*, *mp*, *f*, *mp*, *f*

Élec. dynamics: -

76

VI.1

f *mp* *f* *mp* *f* *mp* *f* *mp*

VI.2

f *mp* *f* *mp* *f* *mp* *f* *mp*

Élec.

78

VI.1

f *mp* *f* *mp* *f*

VI.2

f *mf* *ff* *mf*

Élec.

Sourdine de plomb

Cue 3

80

Vl.1

p

6

6

6

6

6

Vl.2

3

3

6

3

ff

mf

ff

mf

ff

mf

ff

Élec.

82

Vl.1

6

6

6

6

6

Vl.2

3

6

6

3

ff

mf

ff

mf

ff

mf

ff

Élec.

84

VI.1

VI.2

Élec.

mf *ff* *mf* *ff* *mf* *mf*

86

94

VI.1

VI.2

Élec.

ff *mf* *ff* *mf* *ff* *mf* *ff*

88

9/4

Ôter la sourdine

Vl.1

Vl.2

Élec.

Cue 4

ff *mf* *sfz* *mf* *ff*

90

Vl.1

Vl.2

Élec.

mf *p* *f* *mp* *sfz*

92

VI.1

VI.2

Élec.

mp *f* *mp* *pp*

94

VI.1

VI.2

Élec.

ff *mf* *sfz* *mf* *ff*

96

tr

Vl.1

Vl.2

Élec.

mp *sfz* *mp* *f* *mp* *f* *mf*

3 3 5 6 7

97

Vl.1

Vl.2

Élec.

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

7 3 6 6

100

VI.1

sfz *mf* *f* *mf*

VI.2

mp *f* *mp* *f*

Élec.

102

VI.1

VI.2

mp *sfz* *mp* *mf* *mp* *pp*

Élec.

Cue 5

104

VI.1

VI.2

Élec.

mf *ff* *mf ff* *mf* *sffz* *mf* *sffz*

106

VI.1

VI.2

Élec.

mp *f* *mp f* *mp* *sfz* *mp*

108

Vl.1

Vl.2

Élec.

sfz

ff *mf* *ff* *mf*

110

Vl.1

Vl.2

Élec.

ff *f* *mf*

mf *ff* *mf*

112

VI.1

VI.2

Élec.

ff *mf* *sfz*

mp *f*

Detailed description: This system contains measures 112 through 115. VI.1 is in treble clef with a key signature of one sharp (F#). It has rests in measures 112-114 and enters in measure 115 with a melodic line starting on a half note G#4, followed by eighth notes. Dynamics are *mp* and *f*. VI.2 is in treble clef with a key signature of one sharp. It has melodic lines in measures 112-114 with dynamics *ff*, *mf*, and *sfz*. Élec. is represented by a dashed line showing a gradual decrease in volume from measure 112 to 115.

VI.1

VI.2

Élec.

mp f *mp* *sfz*

Cue 6

Detailed description: This system contains measures 116 through 119. VI.1 has melodic lines in measures 116-118 with dynamics *mp f*, *mp*, and *sfz*. VI.2 and Élec. are mostly empty, with a box labeled 'Cue 6' in the Élec. staff in measure 118. Élec. has a dashed line showing a gradual decrease in volume from measure 116 to 119.

VI.1

mf *ff* *mf* *sfz* *mf* *f*

3 3 6 6 7

III II I IV

VI.2

Élec.

118

VI.1

VI.2

mf *ff* *mf*

6 6 6

Élec.

mp *f* *mp* *sfz* *mp* *mf*

3 3 6 6 7

III II I IV

120

VI.1

VI.2

Élec.

mp *f* *mp* *sfz* *mp* *mf*

sfz *mf* *f* *sfz*

6 6 6 6 7 7 7 3

I II III IV

122

VI.1

VI.2

Élec.

ff *mf* *ff* *mf*

sfz *mp* *sfz*

7 3 6 6 7

Cue 7

124

VI.1

VI.2

Élec.

f

mp

mf

p

mf

p

126

VI.1

VI.2

Élec.

mp

pp

mf

128

VI.1

VI.2

Élec.

tr

mf *ff* *mf sfz*

ff *mf* *f* *sfz*

Cue 8

130

VI.1

VI.2

Élec.

mf *f* *mp*

f *mp* *sfz* *mp* *mf* *p*

mf *p* *mf* *p* *mp*

132

VI.1

VI.2

Élec.

pp

134

VI.1

VI.2

Élec.

sfz

ff *mf* *ff* *mf* *ff*

ff *mf* *f*

mf *ff*

poco accelerando

136

6

3

mf *ff* *mf*

3

6

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

Élec.

136

3

ff *mf* *ff* *f* *ff* *f* *sfz* *ff*

3

3

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

Élec.

140

3

mf *ff* *mf* *f* *sfz*

sfz

mp *f*

a tempo

Cue 9

Élec.

142

p

mp *f*

Élec.

144

VI.1

mp 5

f I II III IV *p*

VI.2

mp *f* I II III IV *p*

Élec.

p

Cue 10

146

VI.1

f *p*

VI.2

Élec.

f *p*

148

Vl.1

Vl.2

Élec.

f *p*

mp *f* *p* *f* *p*

150

Vl.1

Vl.2

Élec.

f *p*

p *f* *p*

152

VI.1 *mp* *f* *p*

VI.2 *f*

Élec. Cue 11 *mp* *f* *p*

Col Legno Battuto

154 *f* *p*

c. l. batt. *f* *p*

VI.1

VI.2 Col Legno Battuto *p*

Élec. Cue 12 *f*

156

VI.1 *p*

VI.2

Élec. *p*

c. l. batt.

f

f

p

158

VI.1 *p*

VI.2

Électronique

f

p

f

p

f

p

Cue 13

160

VI.1

VI.2

Élec.

p *f* *p* *f*

Detailed description: This system covers measures 160 and 161. VI.1 is silent. VI.2 has rests in both measures, with a *f* dynamic marking and a melodic line starting in measure 161. Élec. has a melodic line in measure 160 with a *p* dynamic, and a more complex melodic line in measure 161 with a *f* dynamic. The system concludes with a *p* dynamic marking.

162

VI.1

VI.2

Élec.

p *f* *p*

Detailed description: This system covers measures 162 and 163. VI.1 is silent. VI.2 has a melodic line in measure 162 with a *p* dynamic, and a rest in measure 163. Élec. has a melodic line in measure 162 with a *f* dynamic, and a melodic line in measure 163 with a *p* dynamic. The system concludes with a *p* dynamic marking.