

François BOUSCH

XLOKK

À Éric VILLEVIÈRE

Pour

Cor d'harmonie solo

www.francois-bousch.net

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2020

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9 mn

« Xlokk » (prononcer chloc !) est le vent du sud en pays maltais, un vent chaud et bienfaisant, qui surprend quelquefois en amenant avec lui des sables colorés venant du Sahara. Alors le paysage change, le soleil mettant en valeur des moirures chatoyantes réparties dans l'espace mêlant deux sentiments : celui de la beauté magnifique des couleurs ainsi produites, celui de la gêne de ce grain incongru qui vous saisit tout à coup.

Je remercie chaleureusement *Éric VILLEVIÈRE* pour ses judicieux conseils notamment lors de nos séances passionnantes de recherches et d'échanges sur la facture et l'écriture de son instrument, contributions majeures à la création de cette œuvre.

François BOUSCH

"Xlokk" (pronounced chloc!) Is the southerly wind in Maltese country, a warm and beneficial wind, which sometimes surprises by bringing with it colored sands from the Sahara. So the landscape changes, the sun emphasizing shimmering « moiré » patterns spread out in space mixing two feelings: that of the magnificent beauty of the colors thus produced, that of the embarrassment of this incongruous grain that suddenly seizes you.

I warmly thank *Éric VILLEVIÈRE* for his sound advice, especially during our exciting research and discussion sessions on the making and writing of his instrument, major contributions to the creation of this work.

François BOUSCH

Nomenclature :

1 cor

Conventions générales d'écriture : (General writing conventions)

Hauteur : (Pitch)

Une altération n'est valable qu'une seule fois, pour une seule note, en conséquence le bécarre n'existe plus.

An alteration is valid only once, for a single note, as a result, the natural alteration no longer exists.

- Echelle en quarts de tons : (*Quarter tones scale*)

Ascendante : (*ascending*) ● ♯● ♯● ♯●

Descendante : (*descending*) ● ♭● ♭● ♭●

Intensités : (intensity)



De rien ... (from silence) (to silence) ... et jusqu'au silence

- Echelle d'intensités : (Scale of intensity)

ppp pp qp p mp mf qf f ff fff

qp = quasi piano

qf = quasi forte

Conventions particulières d'écriture : (Special writing conventions)

N.B. : Xlokk, pour cor solo, est fondée sur les séries d'harmoniques naturels propres à cet instrument. (Note: Xlokk, for solo horn, is based on the natural harmonic series specific to this instrument).

Lorsque un doigté est indiqué, la note fait partie de la série harmonique, elle peut être naturellement légèrement plus haute ou plus basse. Bien respecter cette particularité en évitant de corriger comme s'il s'agissait du tempérament égal ! (When a fingering is indicated, the note is part of the harmonic series, it can naturally be slightly higher or lower. Respect this particularity well, avoiding correcting it as if it were an equal temperament!)

Lorsqu'aucun doigté n'est indiqué, le tempérament égal s'impose naturellement. When no fingering is indicated, equal temperament naturally prevails.

Modes de jeux singuliers : (Singular extended notation:)

- « voisé » : ajouter le son de la voix au son de l'instrument. Le glissando vocal entraîne des battements qui s'accélèrent ou ralentissent en fonction de la direction du glissando. (add the sound of the voice to the sound of the instrument. The vocal glissando causes beats that accelerate or decelerate depending on the direction of the glissando.)
- N.B. : si le son chanté n'est pas dans votre tessiture habituelle adapter la hauteur en octaviant. (If the sung sound is not in your usual range, adjust the pitch by octavating.)
- « bisb. » : Bisbigliando (trille d'intonation proche), (near intonation trill)
- « souffle » : écriture en notes losangées : son de souffle coloré par la note jouée. (Diamond notes: sound of breath colored by the note played).
- « ord. » : Jeu ordinaire (ordinary perform)

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♩ = 60

Mystérieux, lointain

Cor

ppp *p* *p*

Cor

mp *p* *mf* *ff*

Cor

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

Cor

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

Cor

mf *p* *pp* *mf*

Cor

p *pp*

Cor

mf *p*

♩ = 92

F3 F1-3 Bb1 simile

Cor 24

ppp mf

♩ = 84

Cor 26

p mf p

F1-2-3 F2-3 F1-2-3 F1 Bb1 F0

Cor 28

mp f p

F1 Bb1 F2-3 simile accel. a T°

Cor 31

mp mf

Cor 34

pp f p

♩ = 72

rit. ... a T°

Cor 36

f p

flattz. bisb...

Cor 38

ff f ff

Cor 42 $\text{♩} = 50$

f 6 *p*

Cor 46

Faire vibrer les lèvres détendues (bruit de vibration riche et constante)

Retirer la coulisse 1 la positionner sur la sortie d'air

p

Cor 50 $\text{♩} = 72$

souffle

Ouvrir la clé d'eau

p *p*

Cor 56

lent o / ø

sons à l'envers

p

Cor 61

lent o / ø

frapper sur l'embouchure main à plat

p

Cor 64

mp *mf*

mp *mf*

Cor 66

p sub. *pp* *ppp*

embouchure seule positionnée à l'envers

accél.

Ôter l'embouchure

p sub. *pp* *ppp*

Cor 69

pp *sf*

$\text{♩} = 96$ $\text{♩} = 72$ rit ...

c. 3" Repositionner la coulisse 1

pp *sf*

♩ = 92

73 *F1 Bb1 Bb1-3 simile*

Cor

p

75

Cor

F1

77 *F1 Bb1 Bb1-3 simile*

Cor

79

Cor

81 *accel. ...*

Cor

mf

84 *... poco ...*

Cor

87 *... a ...*

Cor

Cor 90 *...poco ...*

Musical notation for Cor 90, starting with a treble clef and a key signature of one flat. The piece begins with a 3/8 time signature, followed by 2/4, 7/16, and 3/4. The music features eighth and sixteenth notes with accents and slurs.

Cor 94 *écho...*

♩ = 104 *♩ = 60*

fff *pp* *ppp*

Musical notation for Cor 94, starting with a treble clef and a key signature of one flat. The piece begins with a 2/4 time signature, followed by 4/4. It includes a triplet of eighth notes and a half note. Dynamics range from fortissimo (fff) to pianissimo (ppp). The word "écho..." is written above the notes.

Cor 99 *Lointain*

♩ = 56 Rubato

Bb 1 *5*

pp

Musical notation for Cor 99, starting with a treble clef and a key signature of one flat. The piece begins with a 3/4 time signature, followed by 2/4 and 3/4. It features a long slur over a series of notes, with a "5" marking above and below. The word "Lointain" is written above the notes. Dynamics include pianissimo (pp).

Cor 103 *voisé*

mp *p*

Musical notation for Cor 103, starting with a treble clef and a key signature of one flat. The piece begins with a 3/4 time signature, followed by 2/4 and 3/4. It features a long slur over a series of notes. Dynamics include mezzo-piano (mp) and piano (p). The word "voisé" is written above the notes.

Cor 108 *Un peu plus près*

F 2

p

Musical notation for Cor 108, starting with a treble clef and a key signature of one flat. The piece begins with a 3/4 time signature, followed by 2/4 and 3/4. It features a long slur over a series of notes, with a "3" marking above and below. The word "Un peu plus près" is written above the notes. Dynamics include piano (p).

Cor 111

mp *mf*

Musical notation for Cor 111, starting with a treble clef and a key signature of one flat. The piece begins with a 3/4 time signature, followed by 4/4 and 2/4. It features a long slur over a series of notes, with a "3" marking above and below. Dynamics include mezzo-piano (mp) and mezzo-forte (mf).

Cor 114 *Lointain*

F 2-3

pp *p*

voisé

Musical notation for Cor 114, starting with a treble clef and a key signature of one flat. The piece begins with a 3/4 time signature, followed by 4/4. It features a long slur over a series of notes, with a "3" marking above and below. The word "Lointain" is written above the notes. Dynamics include pianissimo (pp) and piano (p). The word "voisé" is written above the notes.

♩ = 66

Lyrique

Cor 118

p *mp* *ppp*

Cor 122

p *mp* *mf*

Cor 126

p *mf* *p*

voisé

Cor 129

mf *p* *ppp*

écho...

Cor 131

p *mf* *p*

accél. poco

voisé

Cor 134

f *p sub.*

accél.

Cor 137 *écho...*

p *mf* *p* *pp* *ppp*

Cor 140

pp *qf* *p*

Cor 143 *accel ...*

mf *cresc...*

Cor 146 *... poco ...*

... poco ... *... a ...*

Cor 149 *... a ...* *... poco ...*

... a ... *... poco ...* *f*

Cor 151 *♩ = 184*

F2 *F0* *ff*

♩ = 184

Vif, dansé

Cor 154 *f* *p*

Cor 157 *f* *p* *mp*

F 3

Cor 160 *mf* *f* *p*

F 1

Cor 163 *mf* *p* *f*

F 2

Cor 165 *pp* *mf*

F 2-3

Cor 167 *p* *f* *p*

Bb 3

Cor 169 *mf* *f*

F 3

190 *p* *f* *Bb 3*

Musical notation for Cor 190-191. The staff is in treble clef with a key signature of one flat. The time signature changes from 19/8 to 11/8. The music features a dynamic range from *p* to *f*. A trill-like figure is labeled *Bb 3*.

191 *ff* *F 2* *F 3*

Musical notation for Cor 191-192. The staff is in treble clef with a key signature of one flat. The time signature changes from 11/8 to 14/8 to 7/8. The music features a dynamic range from *ff*. Two trill-like figures are labeled *F 2* and *F 3*.

193 *mf* *p* *ppp* *F 1*

Musical notation for Cor 193-194. The staff is in treble clef with a key signature of one flat. The time signature changes from 7/8 to 3/8 to 5/8 to 4/4. The music features a dynamic range from *mf* to *ppp*. A trill-like figure is labeled *F 1*.

196

Musical notation for Cor 196-197. The staff is in treble clef with a key signature of one flat. The time signature changes from 4/4 to 3/4. The music features a dynamic range from *mf* to *f*.

200 *f*

Musical notation for Cor 200-201. The staff is in treble clef with a key signature of one flat. The time signature is 3/4. The music features a dynamic range from *f*.

204 *ff* *p* *fff* *F0 flattz.* *Cuivrer...*

Musical notation for Cor 204-205. The staff is in treble clef with a key signature of one flat. The time signature is 4/4. The music features a dynamic range from *ff* to *p* to *fff*. A trill-like figure is labeled *F0 flattz.* and a section is labeled *Cuivrer...*.

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 Metz le 4 mai 2020
 Durée 9 mn env.
 Logiciel : NoteAbility Pro
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