

Christophe QUEVAL

L'ULTIME
PROPHÉTIE

- *Concerto de chambre pour basson solo,
cordes, deux cors et percussion –*

- *opus 40 –*

(juin 2011 – durée : 12'30)

L' ULTIME PROPHÉTIE

A Très lent et mystérieux (♩ = 44)

durée : 13 ' 30

[illegible]

3

Cors

2°.

1°.

poco p

p

Perc.

Tam-Tam

mp

l.r.

A.

Tutti I

div.

pp

Tutti II

div.

pp

(*) Tous les sons harmoniques des cordes sont notés à la hauteur réelle

Vc.

Cb.

unis

poco p

5

Cors.

2°.

poco mf

p

à 2

Bas.

p

5

5

6

6

5

5

Vc.

Cb.

mp

7

(otez la sourdine)

Cors

Bas.

poco mf *mp*

A.

Tutti *div. sul pont.* *ord.*

poco mf *p*

Vc.

mp *sfp*

pp *sfp*

pp *sfp*

Cb.

pp *sfp*

div. p

9

Bas.

poco mf *mf*

Vc.

I, II *mp espressivo*

III *mp espressivo*

IV *mp espressivo*

V *mp espressivo*

Cb.

mp

11

Cors.

(bouché) *p* 3

Bas.

mf 3 *mp* *poco mf* *p* 3 5

Vc.

5 3 3 3

Cb.

3 div. *poco p* 3

13

Cors.

mf

Bas.

mf *f* *mf* 8va 3 5

A.

Tutti div. ord. 5 *mf*

Solo I

mf 6 6

Vc.

Tutti div.

Cb.

3 *poco mf* *p con sordino* 5

15

II (ouvert)

Cors

Bas.

A.

Vc.

Cb.

mp

mf

p

Solo I
sul pont. 6

Solo II
sul pont. 5

3

17

B

Bas. *mf* *poco mf*

Perc. Cloches *mf* *l.r.*

V. I *mp* senza vibrato *5*

V. II *div. con sordino* *p* *5*

A. *ord.* *Gli altri* *p* *3*

Solo I *pp* *p* *6* *mf* *6*

Vc. *pp* *p*

Cb. *mf* *5*

Tutti I *unis*

Tutti II *unis*

19

Bas. *mf*

Cloches *f* *l.r.*

Perc. *Tam-Tam* *poco mf*

(après l'attaque, mettre en contact une tige de métal jusqu'à extinction du son)

V. I *sf*

V. II *Solo I* *p* *Gli altri* *p*

A. *Solo I* *senza sordino* *mp* *poco mf* *Gli altri* *div.* *p*

Vc. *mf*

Cb. *ff*

21

Cors.

Bas.

Perc.

V. I

V. II

A.

Vc.

poco mf

mp

f

(laissez s'éteindre)

Grosse Caisse

poco f

Solo I

8va

f

Solo I

mp

f

Solo I

mp

mf

Solo I

mp

Solo II

mp

Gli altri

div.

p

23

Cors.

Bas.

Perc.

Grosse Caisse

V. I

8va

Tutti I div.

Solo I

Tutti II div.

A.

Solo I

sul pont. 6

senza sordino

Vc.

Cb.

div.

mp *f* *mp* *mf* *ffz* *p* *f* *mp*

25 **C**

Perc. **Cloches** *mp*

V.I. **Tutti I** *p* *poco mf*

V.I. **Tutti II** *p* *poco mf*

V.II **Tutti I** *8va* *div.* *p*

V.II **Tutti II** *div.* *p*

A. **Solo I** *mp* *ord.* *poco mf*

Vc. **Tutti I** *div.* *p* *mp*

Vc. **Tutti II** *div.* *p* *mp*

Cb. *p*

27

Cors.

mp

5

Bas.

mp

poco mf

6

poco mf espressivo

6

V. I

Col legno

mf

arco div. 8va

mp

V. II

Col legno

mf

arco div. 8va

mp

Tutti

Col legno

mf

A.

Solo I

mp

6

Gli altri

mp

3

Vc.

poco mf

6

pizz.

3

Gli altri

p

Cb.

sfp

29

Cors.

Bas.

V. I

8va

poco mf

3

poco mf

Tutti I arco div.

p

mp

Tutti II arco div.

p

mp

Cb.

pizz.

mf

3

33

Score for measures 33-34, featuring various instruments and dynamic markings.

Cor. (Corns): Measure 33 has a whole rest. Measure 34 begins with a *p* (piano) dynamic, followed by a triplet of eighth notes and a half note.

Bas. (Bassoon): Measure 33 has a whole rest. Measure 34 begins with a *mp* (mezzo-piano) dynamic, followed by a triplet of eighth notes and a half note.

V. I. (Violin I): Measure 33 has a whole rest. Measure 34 begins with a *p* (piano) dynamic, followed by a triplet of eighth notes and a half note. A **Solo I** box is present above the staff. The staff continues with a *pp* (pianissimo) dynamic and a half note. A crescendo hairpin leads to a *f* (forte) dynamic in measure 35, which features a sixteenth-note scale and a sixteenth-note rest. A **Tutti** box is present above the staff. The staff continues with a *mf* (mezzo-forte) dynamic and a half note.

V. II. (Violin II): Measure 33 has a whole rest. Measure 34 begins with a *mf* (mezzo-forte) dynamic, followed by a half note and a glissando. A crescendo hairpin leads to a *f* (forte) dynamic in measure 35, which features a sixteenth-note scale and a sixteenth-note rest. A **Tutti** box is present above the staff. The staff continues with a *mf* (mezzo-forte) dynamic and a half note.

A. (Alto): Measure 33 has a whole rest. Measure 34 begins with a *mf* (mezzo-forte) dynamic, followed by a half note and a glissando. A crescendo hairpin leads to a *f* (forte) dynamic in measure 35, which features a sixteenth-note scale and a sixteenth-note rest. A **Tutti** box is present above the staff. The staff continues with a *mf* (mezzo-forte) dynamic and a half note.

Vc. (Violoncello): Measure 33 has a whole rest. Measure 34 begins with a *mf* (mezzo-forte) dynamic, followed by a half note and a glissando. A crescendo hairpin leads to a *f* (forte) dynamic in measure 35, which features a sixteenth-note scale and a sixteenth-note rest. A **Tutti** box is present above the staff. The staff continues with a *mf* (mezzo-forte) dynamic and a half note.

Cb. (Cello): Measure 33 has a whole rest. Measure 34 begins with a *p* (piano) dynamic, followed by a half note and a glissando. A crescendo hairpin leads to a *f* (forte) dynamic in measure 35, which features a sixteenth-note scale and a sixteenth-note rest. A **Tutti** box is present above the staff. The staff continues with a *mf* (mezzo-forte) dynamic and a half note.

Score for measures 35 and 36, featuring various instruments and dynamics.

Measures 35 and 36:

- Cors:** Treble clef, C major. Measure 35: whole rest. Measure 36: *pp* (pianissimo), half note G4, half note A4, half note B4, half note C5.
- Bas.:** Bass clef, C major. Measure 35: *f* (forte), eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3, eighth note C4, eighth note D4, eighth note E4, eighth note F4, eighth note G4, eighth note A4, eighth note B4, eighth note C5. Measure 36: *mp espressivo* (mezzo-piano, expressive), half note G2, half note A2, half note B2, half note C3, half note D3, half note E3, half note F3, half note G3, half note A3, half note B3, half note C4, half note D4, half note E4, half note F4, half note G4, half note A4, half note B4, half note C5.
- V. I:** Treble clef, C major. Measure 35: whole rest. Measure 36: *mp* (mezzo-piano), half note G4, half note A4, half note B4, half note C5. *8va* (octave up) marking above the staff.
- V. II:** Treble clef, C major. Measure 35: whole rest. Measure 36: *pp* (pianissimo), half note G4, half note A4, half note B4, half note C5.
- A.:** Treble clef, C major. Measure 35: whole rest. Measure 36: *pp* (pianissimo), half note G4, half note A4, half note B4, half note C5.
- Vc.:** Bass clef, C major. Measure 35: *poco mf* (poco mezzo-forte), eighth note G2, eighth note A2, eighth note B2, eighth note C3, eighth note D3, eighth note E3, eighth note F3, eighth note G3, eighth note A3, eighth note B3, eighth note C4, eighth note D4, eighth note E4, eighth note F4, eighth note G4, eighth note A4, eighth note B4, eighth note C5. Measure 36: *p* (piano), half note G2, half note A2, half note B2, half note C3, half note D3, half note E3, half note F3, half note G3, half note A3, half note B3, half note C4, half note D4, half note E4, half note F4, half note G4, half note A4, half note B4, half note C5.
- Cb.:** Bass clef, C major. Measure 35: whole rest. Measure 36: *p* (piano), half note G2, half note A2, half note B2, half note C3, half note D3, half note E3, half note F3, half note G3, half note A3, half note B3, half note C4, half note D4, half note E4, half note F4, half note G4, half note A4, half note B4, half note C5.

Measure 35: *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), *poco mf* (poco mezzo-forte), *p* (piano).

Measure 36: *mp espressivo* (mezzo-piano, expressive), *pp* (pianissimo), *p* (piano).

Other markings: *Solo I* (Solo I), *8va* (octave up), *5* (fingering), *7* (fingering).

37

Cors.

poco mf

Glissando

Bas.

poco f

V. I

Tutti
div.

mp

V. II

Tutti

pizz.

poco f

A.

Solo I

poco f

Gli altri

mp

Vc.

Solo I

poco mf

mp

Gli altri

poco mf

mp

Cb.

pizz.

poco f

39

Cors.

Bas.

mp (son multiphonique)

Perc.

Cloches

mp

5

l.r.

V. I

Tutti I
div. 15^{ma}

pp

Tutti II
div. 15^{ma}

pp

V. II

Tutti I
div. 8^{va}

pp

Tutti II
div. 8^{va}

pp

A.

Vc.

Tutti I
unis

poco p

pp

Tutti II

poco p

pp

Cb.

arco

pp

41 **D** Un peu plus allant (♩ = 52)

Bas. *p espressivo* *poco mp*

V.II *div. pp*

V.II *div. pp*

A. *Tutti pp* *div. pp*

Vc. *div. pizz. poco p*

Cb. *div. pizz. poco p*

43

Bas. *mf* *mp*

V.I *Solo I 8va* *poco mf*

V.II *p*

V.II *p*

A. *p*

A. *p*

Vc. *Tutti poco p*

Cb. *mp*

45

Bas. *mp* *poco f*

V.I. *Tutti* *poco f*

V.II

A.

Vc.

47

Bas. *f*

V.I. *Solo I* *mp*

V.II

A.

Vc. *p* *poco mp*

49

Cors. *poco mf* *mp*

Bas. *flatt.* *5*

V. I *Solo I* *mf*

V. II *mp* *mp*

A. *3* *3*

Vc. *poco f*

51

Cors.

Bas.

poco mf *mf* 5

V. I

V. II

A.

Solo I
sul pont.
poco mf

ord.
poco mf 3

Tutti I
div. 3

Gli altri
mp *poco mf*

Tutti II
div.

Vc.

div. unis *mf*

53

Bas.

mf *f*

Tutti I
div.

mf *f* *ova*

V. I

Tutti II
div.

mf *f*

V. II

mf

A.

Tutti div.

mf

Solo I

f

Gli altri

mf

Cb.

div.
arco

poco f

A Tempo I°

55

Cors.

ff

Bas.

ff

fff

Perc.

Tam-Tam

mf

l.r.

Cloches

poco mf

V. I

8va

mf

Tutti div.

p

V. II

Tutti div.

p

A.

I

Vc.

ff

Cb.

unis

ff

mp

57

Score for measures 57-58, 6/4 time signature.

Cors. (Cornet): *pp* (pianissimo) in measures 57-58.

Bas. (Bass): *pp* (pianissimo) in measures 57-58.

Perc. (Percussion): Glock. (Glockenspiel) in measure 58, *poco mp* (poco mezzo-forte).

V.I. (Violin I): *f* (forte) in measure 58, **Tutti I** in measure 58.

V.II (Violin II): *f* (forte) in measure 58, **Tutti II** in measure 58.

A. (Alto): *pp* (pianissimo) in measure 58, **Tutti I unis** in measure 58.

Vc. (Violoncello): *pp* (pianissimo) in measure 58, **Tutti II unis** in measure 58.

Cb. (Contrabasso): *pp* (pianissimo) in measure 58.

8va (Octave): *8va* (octave) in measure 57.

div. (divisi): *div.* (divisi) in measure 57.

59

V. I

V. II

Tutti I div.
pp

Tutti II div.
pp

A.

Vc.

Cb.

div.
pp

à 4 div.
pp

61

E

mf

à 2

à 3 div.
pp

V. I

V. II

Vc.

Cb.

5

p

63

63

Cors

Bas.

V. I

V. II

A.

Vc.

Cb.

p

mf

mp

poco mf

Tutti I

Tutti I div.

Tutti II div.

Solo I

Gli altri

3

5

3

5

3

3

65

Cors.

Bas.

mf

poco mf

8va

Tutti I

mp

poco mf

Tutti II

mp

poco mf

V.I

V.II

Vc.

Cb.

div.

poco mf

67

Bas. *mf* *f* *Cloches* *f* *l.r.*

Perc.

V. I *div.* *s*

V. II *s*

A. *mf* *3* *mf* *3*

Vc. *à 2* *3* *3*

Cb.

69

Cors.

Bas.

V. I

A.

Vc.

Cb.

f

mf

p

mf

unis

à 2

F Un peu plus animé (♩ = 60)

71

Cors. *poco f*

Bas. *f*

V. I. *Tutti I* div. *poco mf* *8va*

V. II. *Tutti II* div. *poco mf* *8va*

V. II. *Tutti* *mf*

A. *Tutti I* unis *mf*

A. *Tutti II* unis *mf*

Vc. *I, II* *f*

Vc. *Gli altri* *f*

73

Score for measures 73-74, featuring the following instruments and parts:

- Cors.** (Cor Anglais): Treble clef, starting with a rest, then playing a chord of F# and C# with a forte (*f*) dynamic.
- Bas.** (Bassoon): Treble clef, playing a melodic line starting on G#4, moving to A4, B4, and C#5, with a forte (*f*) dynamic.
- V. I.** (Violin I): Treble clef, playing a chord of F# and C# with a mezzo-piano (*mp*) dynamic, then moving to a forte (*f*) dynamic.
- V. II.** (Violin II): Treble clef, playing a chord of F# and C# with a forte (*f*) dynamic, then moving to a forte (*f*) dynamic.
- A.** (Alto): Bass clef, playing a chord of F# and C# with a forte (*f*) dynamic, then moving to a forte (*f*) dynamic.
- Vc.** (Violoncello): Bass clef, playing a chord of F# and C# with a mezzo-forte (*mf*) dynamic, then moving to a forte (*f*) dynamic.
- Cb.** (Contrabasso): Bass clef, playing a chord of F# and C# with a mezzo-piano (*mp*) dynamic, then moving to a forte (*f*) dynamic.

Key markings and dynamics include:

- 8va* (Octave up) for V. I.
- div.* (divisi) for V. II.
- Tutti* (Tutti) for V. I., V. II., A., and Vc.
- trb* (trill) for Cb.
- mf* (mezzo-forte) for Vc.
- f* (forte) for Cors., Bas., V. I., V. II., A., and Vc.
- mp* (mezzo-piano) for V. I. and Cb.

75

Cors.

Bas.

f

5

3 *mf*

V. I

V. II

A.

Vc.

V *tr*

pp

75

Cors.

Bas.

mp

V. I

V. II

A.

Tutti I
div. 3
mp

Tutti II
div.
mp

poco mf

poco mf

poco mf

poco mf

poco mf

Vc.

poco mf

81

Bas. *f* *mf* *f*

V. I *mf* *mf*

V. II *poco mf* *poco mf*

A. *mf* *f*

Vc. *Tutti* *mf* *Glissando* *f*

83 à 2

Cors

Bas.

poco f *ff* *mf* 3

Perc.

Cloches *f*

V. I

poco f *poco f*

V. II

Tutti *mf*

A.

Tutti div. *poco f* *f*

Vc.

mf *f* *mp* *Glissando* (b₀) *Glissando* (b₀) *Glissando* *Glissando*

85

Cors

Bas.

Perc. Cloches

V.I

V.II

Gli altri

Vc.

Cb.

f

ff

Tutti

à 2

poco f

mf

Glissando

Gliss.

ff

87

Cors

Bas.

V.II

A.

Vc.

Cb.

ff

poco f

f

Tutti unis

Solo I en dehors

mf

Glissando

f

G Fébrile (♩ = 82)

89

Cors.

Bas.

Perc.

V.II

A.

Vc.

Cb.

I

mf

f

ff

3

3

Cloches

4 Timbales (bag. mi-dures)

accordez : La #, Si b, Do #, Ré b

Tutti

poco mf

I

mp

Tutti I

II, III

Tutti II

IV, V

91

Cors.

Bas.

Timb.

V. I

V. II

A.

Vc.

mp

poco mp

poco mf

mf

poco mf

Tutti

6

6

10

95

Bas.

ff

Timb.

poco f

V. I

Tutti I div. *f*

Tutti II div. *f*

V. II

Tutti *f*

A.

div. *poco mf*

Vc.

mf

sul pont. sffz

Vc.

mf

sul pont. sffz

Vc.

mf

sul pont. sffz

Cb.

mf

sul pont. sffz

H Mystérieusement exalté (♩ = 114)

97

Bas. *mp* *f* (dans une croissante hystérie)

Timb. *pp* (au second plan mais bien distinct néanmoins)

V.I. *8va* *Tutti div. pizz.* *sffz*

V.II *Tutti pizz.* *sffz*

100

Bas. *f*

Perc. *pp sub.*

V.II *sf*

A. *Tutti pizz.* *sf*

Vc. *Tutti div. pizz.* *sf*

103

Bas. *sf*

Timb. *p* *pp sub.*

V. I *sfz* *div.*

A. *sfz* *sf*

3

106

Bas. *f*

Perc. *mp* *pp*

V. I *sf*

Vc. *sf* *Glissando*

109

Bas.

Perc. *poco mf* *p*

V. I

V. II

A. *f*

Cb. *pizz.* *f*

112

Bas.

Timb.

V. I unis

V. II unis

A.

Vc. *f* *Glissando*

Cb. *pizz. div.* *f* *Glissando*

div.

115

Bas.

Timb.

V. I

V. II unis

A.

Vc. *Gliss.*

Cb. *Gliss.*

ff

poco mf

div.

118

Bas. *sf f* 3 *f*

Timb. Ré ⇒ Mi $\flat$ *pp sub.* 8va

V. I *fff* *div. Col legno* *mf* 3

V. II *mf* *Col legno unis* 3

A. *mf* *Col legno unis* 3 *f* 3

Vc. *mf* *Col legno unis* 3 *div.* *f* 3

Cb. *f* *Col legno div.* 3

121

Bas. *fff* *poco mf*

Timb. *mf* La $\sharp$ ⇒ Fa $\sharp$

V. I *f* 3

V. II *f* 3

A. 3

Vc. 3

Cb. 3

124

Bas.

Timb.

Vc.

accordez : Fa $\flat$, La $\flat$, Do $\sharp$, Mi $\flat$

$\Rightarrow$ retourner les baguettes et jouer avec les manches *pp*

pizz.

poco mp

Gliss.

Glissando

127

Bas.

Timb.

poco mp

130

Bas.

Timb.

Cédez - - - -

morendo

Tam-Tam

pp

Cb.

div. arco

poco p

I

A Tempo, comme en rêve

134

Cors

pp

div. *arco*

V. I

pp

V. II

pp

Tutti I *arco*

Vc.

Tutti II *arco*

ppp

Cb.

pp

pizz.

pp

137

Tam-Tam

Perc.

Tutti I *div. arco*

pp

V. I

Tutti II *div. arco*

pp

V. II

Tutti I *arco*

pp

Tutti II *arco*

pp

A.

Tutti I *div. arco*

pp

Tutti II *div. arco*

pp

Vc.

pp

Cb.

pp

Bas. *p* *8va* *5*

V. I

V. II *div.* *3* *5*

A. *3* *5*

Vc. *5* *3*

Cb. *3*

145

Cors

à 2 (avec sourdine)

Bas.

mf

f

ff

Perc.

Tam-Tam

f

V. I

8va

V. II

A.

mp

mp

Vc.

poco sf

Cb.

poco sf

3 + 4

147

(ôtez la sourdine)

Cors.

Bas.

Perc.

V. I

Vc.

Cb.

Cloches

poco mf

l.r.

(laissez s'éteindre)

147

mp

mp

mp

mp

mp

mp

mp

div.

poco sf

148

Cors.

poco f

Bas.

poco mf

V. I

mf

V. II

mf

Solo I

poco mf

Gli altri

mp

A.

Solo I

poco f

Gli altri

mf

Vc.

f

f

f

f

f

Cb.

poco f

sul pont.

sfz

ord.

150

Cors

Bas.

Grosse Caisse

Perc.

V. I

V. II

A.

Vc.

Cb.

mp

poco mf

mp

l.r.

poco mf

Solo I

Tutti I

Tutti II

p

mp

p

mp

mp

mp

mp

p

152

Bas.

V. I

V. II

A.

Vc.

Tutti

poco mf

Tutti I div.

poco p

Tutti II div.

poco p

3

154

Bas.

Perc.

Grosse Caisse

Solo I

8^{va}

V. I

Tutti

V. II

A.

Vc.

Cb.

f

mf

poco mf

mp

f

f

sfp

p

sf

156

Cors

Bas.

Perc.

V. I

A.

Vc.

Cb.

Cloches

Tutti
div.*p**mf**p**poco f**mp**8va**p**mf**8va**p**mf*

3

J Un peu retenu

158

Solo I

Cors

Bas.

trb

Libre

poco mf espressivo

Tutti I

div.

V. I

Tutti II

div.

V. II

A.

Tutti

Vc.

Tutti I

Tutti II

Cb.

8va

pp poco f p

4 + 4

160

Cors.
 Bas.
 Perc.
 V. I
 V. II
 A.
 Vc.
 Cb.

Glock.
 8^{va}
 mf
 5
 15^{ma}
 pp
 5
 15^{ma}
 pp
 5
 8^{va}
 pp
 8^{va}
 pp
 3
 3
 3

The musical score is written for measures 160 and 161. The time signature changes from 6/4 to 8/4 at the start of measure 161, indicated by the '4 + 4' marking. The percussion part (Perc.) features a Glockenspiel (Glock.) melody in measure 161, marked *mf* and *5*. The woodwinds (V. I, V. II, A.) and strings (Vc., Cb.) have complex rhythmic patterns, including triplets and slurs. The Corsage (Cors.) and Bass (Bas.) parts also have complex rhythmic patterns.

- - - en retenant encore quelque peu - - -

162

Bas.

morendo

Perc.

8^{va}

Crotales

(serré) (laissez longuement résonner)

V. I

15^{ma}

V. II

8^{va}

A.

morendo

Vc.

Cb.