

avec mes remerciements
à Matthias Collet pour les conseils
les annotations et les doigtés

à Jean-Pierre Billet

PEUPLADES IV

pour hautbois et guitare

Gilles RAYNAL (2011)

♩ = 54

Hautbois

Guitare

II
m
4
3
0
0
0
0

a
m
i

^ m V p ^ m

IV

ff Rasg.

subito p Nat.

ff Rasg.

subito p Nat.

Hb.

Gtr.

2

IX

Tamb.

subito *p* LV

ff

subito p

Hb.

Gtr.

3

Tamb.

subito *p* LV

ff

subito p

rubato

2/4

Hb.

Gtr.

mf

p *ñ* *i* *V* *p*

A (simile)

1

poco piu lento

5

Hb.

Gtr.

p II

Sul tasto

Sul ponte

p

Sans rigueur

6

Hb.

Gtr.

Sul tasto

Sul ponte

LV

Sans rigueur

7

Hb.

Gtr.

a tempo

mp

p

3

4

3

2

1

3

4

3

2

1

a *m* *i* *p*

LV

8

Hb.

Gtr.

Sul tasto dolce

L.V.

poco piu lento

9

Hb.

Gtr.

subito p

, VI V III II , VI V

sf p *mf* *sf p* *mf*

10

Hb.

Gtr.

VI

rit.

11

Hb.

Gtr.

II Vib. III

p

3

4
12

Hb.

mp *pp*

Gtr.

12 *sf p*

III II

13

Hb.

Sul tasto *a* III m i p p i p *Poco a poco* *p* Sul ponte *A*

Gtr.

13

14

Hb.

p a m i p *rit.* *Tamb.* *rit.* *Tamb.*

Gtr.

14 *p*

15

Hb.

2

Gtr.

15 *f* *p* *f*

m ^ p v III V

16

Hb.

Gtr.

Ad. Lib.

p

mp

dolce

17

Hb.

Gtr.

poco piu lento

3

t.b.

p

18

Hb.

Gtr.

poco piu lento

3

5

Nat.

p

19

Hb.

Gtr.

Ad lib. Très lent de plus en plus espacé et piano

tamb.

mp

mp

6/8 3 ♩ = 54

Hb. *pp* *mp* *pp*

Gtr. *mp* *p* *3* *p*

Sul ponte

20

Hb. *mp* *mp*

Gtr. *p* *i* *p* *m* *i* *p* *i* *m* *p* *i* *m*

23

Hb. *p*

Gtr. *p* *mf*

IV IX

25

Hb. *p* *mf p subito* *p*

Gtr. *mp* *p*

27

29

Hb. *p* *subito p* *pp*

Gtr. I *mp* *p*

31

Hb. *pp* *pp*

Gtr. *p* *pp* *pp*

34

Hb. *pp* *pp*

Gtr. *p* *pp*

36

Hb. *pp* *Poco crescendo*

Gtr. VI VII I *mf sub.* *p*

Hb. *mp* *dolce* *subito p* Rasg. *mp* Rasg. Chasq. *p* *p*

Gtr. *p* *p*

Hb. *p* *p* *mf* *p subito* *p* Rasg. Golpe Rasg.

Gtr. *p* *dolce* *mf* *p*

Hb. *p* *mp* Rasg. Rasg.

Gtr. *dolce* *dolce*

Hb. *mp* Rasg. *mp* Rasg.

Gtr. *mp*

48

Hb. *f* Rasg. *ff*

Gtr. *p* *ff*

49 *a tempo*

Hb. *pp* *pp* *p*

Gtr. *p* *p* *p*

52 **5** ♩ = 72

Hb. *mp* *Rasg. Golpe*

Gtr. *p* *a m i p* *accords secs étouffés immédiatement*

54

Hb. *Rasg.*

Gtr. *Rasg.*

10
55

Hb. *mp* 3 5

Gtr. *p* 3 4 3 1 2 3 4

mp 3 5

Rasg. $\wedge \wedge \wedge \wedge$
i i a i

57

Hb. *mp* 5 6

Gtr. 4 3 1 0

Rasg.

58

Hb. 3 5 3

Gtr. 4 3 1 2 3 4

Rasg.

3

59

Hb. *f* *pp* Tempo primo legato

Gtr. Sans rigueur 3

subito *p*

62 *espressivo*

Hb. *pp*

Gtr. *p* V LV i m 3 4

64

Hb. **6**

Gtr. IX XII (5) XIX *très libre* VI I *Harm.* *p* *mp* *p*

66

Hb. *Sul tasto* *Sul ponte*

Gtr. (2) *p* *sf* *p* *f* *p dolce*

67

Hb.

Gtr. II (1) *gliss.* III i m i II *gliss.* *Sul tasto* *Sul ponte* *p*

12
68

Hb.

Gtr.

Sul tasto

Sul ponte

p

69

Hb.

Gtr.

p (*simile*)

ff

mp

Sul tasto

70

Hb.

Gtr.

Nat.

Tamb.

f

p

pp

calme

Sul tasto

gliss.

71

Hb.

Gtr.

Sul tasto

Sul ponte

L V

Hb.

Gtr.

72

III

II

a

m i p i p i ,

A Golpe

f

(simile)

Hb.

Gtr.

73

assez rapide

I

II

I

a

III A

VI A

mf

a m i p

Hb.

Gtr.

74

rapide

gliss.

2

I

p

i m p m a

mf

Hb.

Gtr.

75

III

gliss.

i p i m p

A A

14
76

Hb.

Gtr.

mf

i m a p i m a m p , ,

IV
A

77

Hb.

Gtr.

mp

p

p

p

p

m
^

p
v

Sul tasto

Nat.

A

A

Sul tasto

78

Hb.

Gtr.

mp

p

p

i m p i m a p a

(3)
XII

79

Hb.

Gtr.

Harm.

I

0

4

0

1 b

2 b

0

3 b

80

Hb.

Sul tasto ----- Sul ponte

Gtr.

p

81

Hb.

p

Gtr.

Sul tasto ----- Sul ponte

mp *mf* *p* *f*

82

Hb.

mp

Gtr.

p

83

Hb.

mp *f*

Gtr.

mf

16
84 poco piu lento

Hb.

p

rit.

3

sempre

pp

Gtr.

84

4# 3# 2# 1#

VI

IV

4# 3# 2# 1#

L.V.

pp Arpéger Sul ponte

8

85

Hb.

mp

Gtr.

85

89

Hb.

3

Gtr.

89

93

Hb.

3

Gtr.

93

Hb. 97

Gtr. 97

mf
court et sec

p

Hb. 101

Gtr. 101

a m i i
^ ^ ^ ^ ^

Hb. 105

Gtr. 105

Hb. 109

Gtr. 109

(simile)

18
113

Hb.

Gtr.

VII VI VIII V

117

Hb.

Gtr.

VII VI VII

121

Hb.

Gtr.

125

Hb.

Gtr.

subito espressivo

piu dolce

p

129 *court et sec* *subito espressivo*

Hb.

Gtr.

133 *piu dolce*

Hb.

Gtr.

138 *mf* VIII *gliss. IX* II

Hb.

Gtr.

p

142

Hb.

Gtr.

mp

20
146

Hb. *mf*

Gtr. 146 4 3 2 1 gliss. *mp*

150

Hb.

Gtr. 150 I gliss. IV gliss. > > > >

153

Hb. *mf*

Gtr. 153 I p i p i p i m *ff*

155

Hb. *mf*

Gtr. 155 p III > p i a II m p i m gliss.

158

Hb.

Gtr.

9

♩ = 168 **Piu mosso**

159

Hb.

Gtr.

f

p

III IV V VI IX

160

Hb.

Gtr.

I II IV VIII VI

161

Hb.

Gtr.

VII X VIII I IV III VI VII X

Rasg.

22
162

Hb.

Gtr.

Ragg.

III II IV III VI VII

163

Hb.

Gtr.

VI VII X IX VIII VII VIII

10 ♩ = 172

164

Hb.

Gtr.

f Agitato molto

VII VI III IV VIII X IX XI

165

Hb.

Gtr.

166

Hb.

Gtr.

167

Hb.

Gtr.

168

Hb.

Gtr.

169

Hb.

Gtr.

The musical score consists of four systems, each with a Horn (Hb.) and Guitar (Gtr.) part. Measure 166 shows the Horn playing a melodic line with slurs and the Guitar playing a complex chordal accompaniment with fingerings (4, 2, 3, 4) and accents. Measure 167 continues the melodic and harmonic development. Measure 168 features the Horn's melodic line and the Guitar's accompaniment with chord diagrams labeled I, II, V, IV, III, and VI. Measure 169 concludes the system with the Horn's melodic line and the Guitar's accompaniment, including dynamic markings *ff*, *m*, *p*, and *m* with accents.