

**Christophe QUEVAL**

**HALLALI**

*- pour 5 Flûtes à bec –*

*- opus 10 –*

*Autoportrait en cerf traqué pour cinq flûtes en cors transmuées,  
Sonnant une aigre vie de Anti-héros : combats défaits,  
Rages et regrets d'un Quichotte à deux sous en proie à ses moulins.*

*(1991 – durée : 7')*

**A** Dans un climat de transe et de froide étrangeté (♩=48)

Soprano  
Alto  
Ténor  
Basse  
Contrebasse

*sf* *sf* *pp* *sf* *pp* *mp* *mf* *f* *flatt* *f*

*sf* *sf* *mp* *mf* *f*

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

S.  
A.  
T.  
B.  
Cb.

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

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

*ff* *pp* *p*

*ff* *pp* *flatt*

*ff* *pp* *flatt*



S. *flatt* *mf* *mp* *mp*

A. *pp* *f* *sfz*

T. *f* *pp* *sf* *f* *flatt*

B. *pp* *sf* *p*

Cb. *pp* *p*

*en animant brusquement - - -*

S. *pp* *mf* *f*

A. *pp* *mf* *f*

T. *f* *flatt* *sf* *f*

B. *pp* *sf* *f*

Cb. *f*



A Tempo

13

Musical score for measures 13-15, featuring five staves (Soprano, Alto, Tenor, Bass, and Contrabass). The score includes various dynamics such as *ff*, *sf*, *mf*, *pp*, and *ff subito*, along with articulations like accents and slurs. The time signature is 3/4. The key signature has one sharp (F#).

**B** Le double plus vite

Musical score for measures 17-19, featuring five staves (Soprano, Alto, Tenor, Bass, and Contrabass). The score includes various dynamics such as *f*, *pp*, *p*, and *mf*, along with articulations like accents and slurs. The time signature is 3/4. The key signature has one sharp (F#).



20

S. *ff* *mf* *ff* *f*

A. *mp*

T. *mp*

B. *mf* *p* *mf*

Cb. *mf* *p*

23

S. *f*

A. *mf* *f*

T. *f*

B. *p subito*

Cb. *p subito*



en serrant un peu

26

S. *ff*

A. *mp* *mf* *f* *mp*

T. *mp* *mf* *f* *mp*

B. *f*

Cb. *f*

C A Tempo I°

29

S. *mp*

A. *ff* *pp* *f* *pp*

T. *ff* *pp* *sffz*

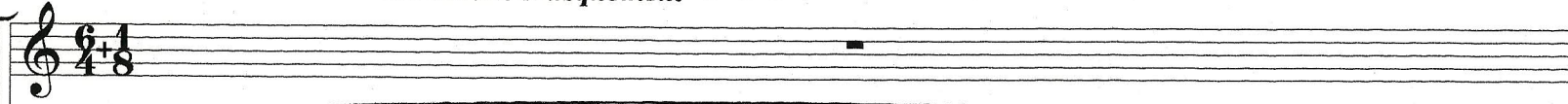

B. *sffz* *pp* *pp*



Cb. *sffz* *pp* *sffz* *pp*

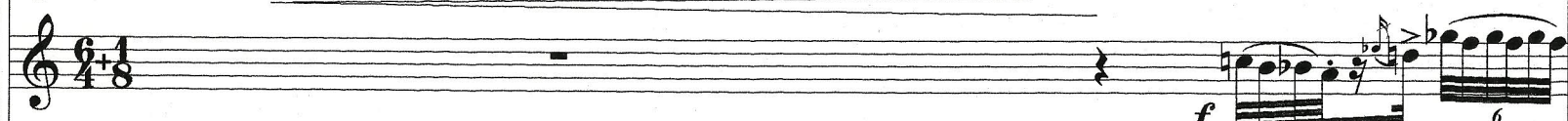
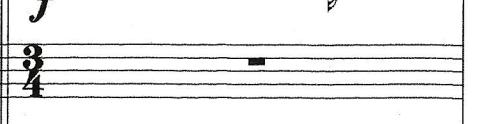


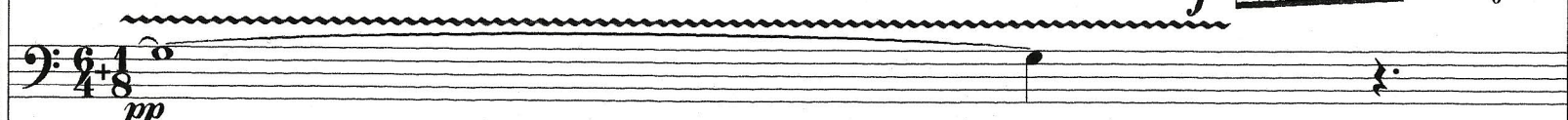
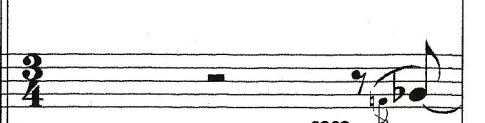
*en serrant brusquement* - - -


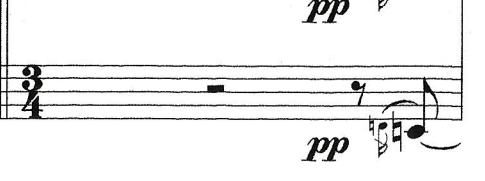
D ♩ = 96

S.  

A.  

T.  

B.  

Cb.  

Dynamic markings: *pp*, *mp*, *ff*, *f*, *pp*

S.  

A.  

T.  

B.  

Cb.  

Dynamic markings: *mf*, *f*, *mp*, *pp sempre*

S. *mf* *mp* *f*

A. *mf* *f*

T.

B. *sf* *pp*

Cb. *sf* *pp*

S. *f*

A. *mf* *f*

T.

B. *mf* *f*

Cb. *mp* *mf* *f* *mf*



S. *ff* *en dehors*

A. *ff*

T. *f*

B. *mp*

Cb. *f* *mf* *f* *mp*

S.

A.

T. *f* *ff*

B. *f* *mf* *f*

Cb. *f* *mf* *f*



S.

A.

T.

B.

Cb.

Measures 3-4:

S.

A.

T.

B.

Cb.

Measures 7-8:



S. *f* 6 7 C  $\flat$   $\flat$

A. 6 6 C  $\sharp$   $\flat$

T. *f* *ff* 6 3

B. *mf* 6 6 7 6 7

Cb. *mf* 5 6 6 7

S. *ff* 6 7 5 6 7

A. *ff* 6 6 5 6 6

T. *f* 6

B. *f* *mf* 6 6 7 6 5 6

Cb. *f* *mf* 5 6 6



S.

A.

T.

B.

Cb.

S.

A.

T.

B.

Cb.



**Molto lento subito**

S. *ff* 5 6

A. *f* 6 5 6 *ff* *ff*

T. *f* 5 6 *ff* *ff*

B. *mp* *trb* *ff* *pp* 3 5

Cb. *mp* *trb* *ff* *pp* 3 5

**E** A Tempo I° (♩ = 48)

S. *pp* 3 *mf* *f*

A. *pp* 3 3 3 *poco mf*

T. *pp* 3 *mf* 3

B. 3 5 *pp* 3 3

Cb. *pp* 3 3



S. *ff* *mp* *p* *sfz*

A. *ff* *mp* *p* *sfz*

T. *ff* *mp* *p* *sfz*

B. *f* *ff* *mp* *p* *sfz*

Cb. *f* *ff* *mp* *p* *sfz*

S. *ff* *f*

A. *ff* *sfz*

T. *ff* *sfz*

B. *ff* *f*

Cb. *ff*



S. *mp* *3* *3* *3* *sfz*

A. *p* *ff* *sfz*

T. *p* *ff* *sfz*

B. *p* *flatt tr* *p* *sfz*

Cb. *mf* *mp* *p* *ff* *sfz*