

Xavier Dayer

# Come heavy sleep

pour flûte, alto et violoncelle



Durée : env. 10'

*Création :*

*le 8 mars 2016 à Zürich (Kirche St. Peter)*

*Swiss Chamber soloists*

*Felix Renggli, flûte*

*Jürg Dähler, alto*

*Daniel Haefliger, violoncelle*

Cette pièce est basée sur la mélodie "Come heavy sleep" de John Dowland (The First Booke of Songs or Ayres - 1597, N°20) :

<img alt="Musical score for 'Come heavy sleep' by John Dowland. The score consists of three staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: 'Come heavy sleep, the image of true death: and close up these my'. The second staff starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: 'weary weeping eyes, whose spring of tears doth stop my vital breath, and tears my'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: 'heart with sorrow's sigh-swell'n cries: Come and possess my tired thoughts, worn'. The score concludes with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: 'soul, that living dies, that living dies, that living dies, till thou on me be stole.' Measure numbers 1, 6, 10, and 14 are indicated on the left side of the staves.
 </p>

La gamme suivante est employée :

A musical staff with five horizontal lines and four spaces. It features a treble clef and a key signature of one sharp. The staff contains six notes, each with a unique rhythmic value and a specific sharp symbol placement. Above the staff, four labels indicate intervals: "-14c", "+50c", "-16c", and "-31c". The notes correspond to these intervals, showing how the sharp symbol's position changes relative to the note heads.

Le "si" bas correspond à l'harmonique n°5 de la III corde du Vc :

A musical staff consisting of five horizontal lines. On the first line from the left is a treble clef. In the center is a sharp sign (F#). On the fourth line from the left is a bass clef. To the right of the bass clef is a double sharp sign (F##).

Le "fa" très bas correspond à l'harmonique n°7 de la III corde du Vc :

A musical staff consisting of five horizontal lines. On the far left is a treble clef. In the center is a sharp sign (F#). On the far right is a bass clef, followed by a double sharp sign (F##).

Le "mi" bas correspond à l'harmonique n°5 de la IV corde du Vc :

Le "do ♭" doit être le plus exactement possible entre un "do" et un do ♯. Il n'y a aucun do ♯ dans la pièce.

*Pour les Swiss Chamber soloists*  
**Come heavy sleep**  
 pour flûte, alto et violoncelle

Xavier DAYER (2016)

**$\text{♩} = 54$**

*Solo*

Flûte: *Dowland*, *con sord.*, *non vibr.*, *s.t.*

Alto: *Dowland*, *con sord.*, *Nebenstimme*

Violoncelle: *Dowland*, *con sord.*, *Nebenstimme*

**7**

Fl. *(p sempre)*, *sfsz p*, *Dowland*, *pp*, *ppp*, *mf*, *p*, *mf*, *pp*

A. *pter sourdine*, *p*, *pp*, *Solo*, *3*, *Nebenstimme*

Vc. *ppp*, *p*, *f*, *p*, *ppp*

**A  $\text{♩} = 60$**

**13**

Fl. *Solo Jeté*, *p*, *mf*, *p*

A. *norm.*, *f*, *p*, *ff*, *p*, *f*, *pp*, *mf*, *pp*, *+ s.p.*

Vc. *p*, *pp*, *p*, *mf*, *p*, *ppp*

18

Nebenstimme  
*tr*  
Fl.

A.

Vc.

ord.  
öter  
sourdine

(tr)  
23

Fl.

A.

Vc.

accel.  
B  
29

$\text{J} = 80$

Fl.

A.

Vc.

32

Fl.

A.

Vc.

Dowland  
s.t.  
Solo Pizz.  
arco  
Pizz.

**C** ♩ = 90

37

Fl. *pp* *f* *ff*

A. *p* *ff* *p* *sempr.*

Vc. *ff* *p* *ff*

Measure 37 consists of three staves. The flute (Fl.) has a sustained note followed by eighth-note pairs. The alto (A.) plays eighth-note pairs with dynamic markings *p*, *ff*, and *p sempr.*. The bassoon/violoncello (Vc.) plays eighth-note pairs with dynamics *p*, *ff*, *mf*, *p*, *ff*, and *p ff*.

44 Solo

Fl. *p ff* *p ff* *p ffp* *ff* *p ff*

A. *p* *3*

Vc. *p ff* *p* *ff* *ff* *pp* *ff* *p ff* *p*

Measure 44 features a solo for the flute. The alto and bassoon/violoncello provide harmonic support with sustained notes and rhythmic patterns. The flute's solo line includes sixteenth-note patterns and trills.

48

Fl. *ff* *p* *ff* *p* *pp* *ff* *p* *ff*

A. *3* *3*

Vc. *ff* *pizz.* *arco + s.p.* *6* *ord.* *+s.p. → ord.* *3* *3*

Measure 48 shows the flute playing eighth-note pairs with dynamics *ff*, *p*, *ff*, *p*, *pp*, *ff*, *p*, and *ff*. The alto and bassoon/violoncello provide harmonic support with sustained notes and rhythmic patterns, including pizzicato and arco techniques.

53 (flatt.)

Fl. *fff* *pp*

A. *ff* *p* *ff* *ord.* *Solo* *tr* *3*

Vc. *pp* *ff* *p* *ff*

Measure 53 begins with a dynamic *fff* for the flute. The alto and bassoon/violoncello play eighth-note pairs with dynamics *ff*, *p*, *ff*, *ord.*, *Solo*, *tr*, and *3*. The bassoon/violoncello also uses a sixteenth-note pattern.

57

A.  $\begin{array}{c} 3 \\ \text{s.p.} \end{array}$   $\xrightarrow{\text{ord.}}$   $\begin{array}{c} 3 \\ ff \end{array}$   $\begin{array}{c} 3 \\ p \end{array}$   $\begin{array}{c} 3 \\ ff \end{array}$

Vc.  $\begin{array}{c} 3 \\ \text{s.p.} \end{array}$   $\xrightarrow{\text{ord.}}$   $\begin{array}{c} 3 \\ ff \end{array}$   $\begin{array}{c} 3 \\ p \end{array}$   $\begin{array}{c} 3 \\ ff \end{array}$   $\begin{array}{c} 3 \\ p \end{array}$   $\begin{array}{c} 3 \\ ff \end{array}$

**D**  $\text{♩} = 60$

60

A.  $\begin{array}{c} 3 \\ mf \end{array}$   $\xleftarrow{\text{ff}}$   $\begin{array}{c} 3 \\ mf \end{array}$   $\xleftarrow{\text{ff}}$   $\begin{array}{c} 3 \\ pp \end{array}$   $\begin{array}{c} 3 \\ ff \end{array}$   $\begin{array}{c} 3 \\ mf \end{array}$   $\xleftarrow{\text{ff}}$   $\begin{array}{c} 3 \\ pp \end{array}$

Vc.  $\begin{array}{c} +\text{s.p.} \end{array}$   $\xrightarrow{\text{ord.}}$   $\begin{array}{c} +\text{s.p.} \end{array}$   $\xrightarrow{\text{ord.}}$   $\begin{array}{c} 3 \\ ff \end{array}$   $\begin{array}{c} 3 \\ pp \end{array}$

63

Fl.  $\begin{array}{c} \text{Nebenstimme} \\ \begin{array}{c} 3 \\ pp \end{array} \xleftarrow{\text{p}} \begin{array}{c} 3 \\ pp \end{array} \end{array}$

A.  $\begin{array}{c} \text{ord.} \\ \begin{array}{c} 3 \\ f \end{array} \end{array}$   $\begin{array}{c} 3 \\ p \end{array}$   $\begin{array}{c} 3 \\ f \end{array}$

Vc.  $\begin{array}{c} \text{Dowland} \\ \begin{array}{c} 3 \\ fff \end{array} \xleftarrow{\text{p}} \begin{array}{c} 3 \\ \end{array} \end{array}$

67

Fl.  $\begin{array}{c} \text{mf} \xleftarrow{\text{pp}} \begin{array}{c} 3 \\ pp \end{array} \xleftarrow{\text{mf}} \text{pp} \end{array}$

A.  $\begin{array}{c} \text{tr.} \\ \begin{array}{c} 3 \\ pp \end{array} \xrightarrow{\text{f}} \begin{array}{c} 3 \\ pp \end{array} \end{array}$

Vc.  $\begin{array}{c} \text{3} \\ (\text{p semper}) \end{array}$

**E**

accel.

♩ = 80

72 *Dowland*

Fl. *pp* → *p*      *pp* → *pp*

A. *mf f* → *ord.*  
+s.t. → *ord.*

Vc. *pizz.* → *arco* → *f* → *pp (pp)*

*Nebenstimme*

*pp* → *f* → *fp* → *f* → *ff* → *fff ff*

78

Fl. *mf* → *p* → *(p semper)* → *p*

A. *ord.* → *(pp semper)*

Vc. *fff ff* → *fff ff* → *pp ff* → *p* → *mf*

83 *Solo*

Fl. *pp* → *ff* → *p* → *ff* → *p* → *ff* → *p* → *ff*

A. *Dowland* → *ord.* → *s.t.* → *p* → *ff* → *(p semper)* → *p*

Vc. *f* → *p*

88

Fl. *fffz* → *p* → *ff* → *p* → *ff* → *p* → *ff*

A. *ord.* → *s.t.* → *p* → *(p semper)* → *p*

Vc. *ff* → *p* → *p* → *ff* → *p*

Musical score for Flute (Fl.), Bassoon (A.), and Cello (Vc.) at measure 94. The key signature is F major (one sharp). The tempo is  $\text{♩} = 90$ . The Flute part starts with dynamic  $p ff$ , followed by  $p$ , then  $p ff$ ,  $p > ff$ ,  $ff$ , and  $pp$ . The Bassoon part is mostly silent with a few notes: a short rest, a  $p$  dynamic, and a  $f$  dynamic. The Cello part starts with a long sustained note, followed by  $ff$ ,  $f$ ,  $p ff p$ , and  $f$ .

Musical score for orchestra, page 10, measures 99-100. The score includes parts for Flute (Fl.), Bassoon (A.), and Cello (Vc.). Measure 99 starts with a dynamic ***ff*** for the Flute, followed by ***p***, ***ff***, ***pp***, ***ff***, and ***p***. The Bassoon has a solo section with dynamics ***p***, ***f***, ***p***, ***f***, and ***pp***. The Cello part features sustained notes with grace notes and dynamics ***p***, ***p***, ***f***, and ***p***. Measure 100 continues with the Bassoon's solo section and the Cello part.

A. 104

ord.  $\gamma$

s.p.  $\rightarrow$  ord. jeté

$f$   $p$   $pp$   $f$   $p$   $f$   $pp$   $tr$

Vc.

$p$   $f$   $p$   $f$   $p$   $ff$

Musical score for Flute (Fl.), Bassoon (A.), and Cello (Vc.) at measure 110. The key signature is G major (one sharp). The tempo is indicated as  $\text{G} = 60$ . The flute has a sustained note followed by eighth-note pairs. The bassoon has a dynamic *mf*, followed by *p*, *mf*, *p*, and *mf*. The cello has a dynamic *f*, followed by *p*, *ff pp*, *p*, *f*, and *f*. The bassoon part includes markings (tr), *s.t.*, and *ord.* with a circled 5. The cello part includes dynamics *p*, *3*, and *3*.

117

Dowland

Fl. *p*

A. *Nebenstimme s.t.* *tr.* *ord.*

Vc. *p* *pp* *ff* *p* *f* *ff*

122

Fl. *mf* *p* *(p)* *pp* *mf* *p*

V. *s.t.*

Vc. *p* *ff* *pp*

**H** accel.

129

Fl. *3* *mf* *pp* *mf* *p* *3* *mf* *pp*

A. *Solo ord. 3* *ff* *p* *ff* *p* *ff* *ff*

Vc. *3* *mf*

$\text{♩} = 80$

Solo

Fl. *tr.* *7* *7* *ff* *p* *jeté* *3* *ff* *pp*

A. *(tr.)* *ff* *p* *ff* *p* *ff* *p* *pp* *ord.*

Vc. *3*

139 *Nebenstimme*

**I** ♩ = 60

Fl. *p* *mf* *p* *p* *mf*

A. *f* *ff* *p* *senza cresc*

Vc. *ff* *mf* *p*

mettre sourdine

147

Fl. *pp* *pp* *mf* *p*

A.

Vc. *ff* *p* *ff* *p*

con Dowland  
sord. *ppp*

154

Fl. *pp* *p* *pp*

A.

Vc. *ff* *p* *f* *p* *ff*

160

Fl. *pp* *mf* *p* *pp* *p* *pp*

A. *p* *pizz.* *Nebenstimme arco*

Vc. *p* *f* *f* *mf*

Dowland  
ôter sourdine  
Nebenstimme

167

Fl.

A.

Vc.

J      accel.

174

Fl.

A.

Vc.

$\text{♩} = 90$

179

Fl.

A.

Vc.

K      rall.

$\text{♩} = 60$

184

Fl.

A.

Vc.

190

*Nebenstimme*

This musical score excerpt shows three staves. The top staff is for Flute (Fl.), the middle for Alto (A.), and the bottom for Bassoon (Vc.). The key signature is B-flat major (two flats). Measure 190 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 191 continues with eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 192 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 193 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**.

193

This musical score excerpt shows three staves. The top staff is for Flute (Fl.), the middle for Alto (A.), and the bottom for Bassoon (Vc.). The key signature is B-flat major (two flats). Measure 193 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 194 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 195 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**. Measure 196 begins with a rest followed by eighth-note patterns. The flute has a sustained note with a grace note. The alto has a sustained note with a grace note. The bassoon has a sustained note with a grace note. The dynamic is **p**.