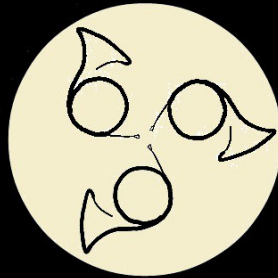




VIVIAN DOMENJOZ  
(\*2017)



# EARLY MUSIC RELOADED

Trio de cors | Horntrio | Horn trio





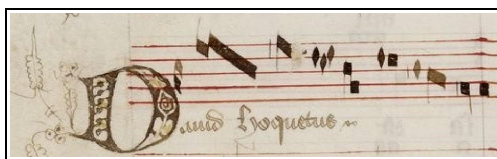


**Composed and published 2017 by Vivian Domenjoz.**

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„Musique ancienne rechargée“ – un hoquet basé sur les notes initiales du „David Hoquetus“, la deuxième voix du „Hoquetus David“ de Guillaume de Machaut († 1377). Cette musique est „rechargée“ parce que si la technique du hoquet et les cadences typiques de l'époque ont été réutilisés, certains éléments métriques et harmoniques ainsi que le traitement des dissonances sont eux plus modernes.

Ce trio est spécialement destiné aux ensembles qui ont déjà travaillé mon recueil de trios pédagogiques nommés „Cor<sup>3</sup>“ et ont maintenant les qualités requises et la force nécessaire pour jouer une pièce plus longue (durée : 4'). La difficulté majeure sera de passer entre les différentes mesures composées tout en gardant un pouls de croches constant. Comme dans „Cor<sup>3</sup>“, les trois voix se prêtent le rôle de soliste tour à tour, ce qui leur donne à chacune une amplitude assez large.

Cette pièce est dédiée aux jeunes dames du trio „Cornissima“

„Frühe Musik neu geladen“ – ein Hoquetus über die Anfangstöne des „David Hoquetus“, die zweite Stimme im „Hoquetus David“ des Guillaume de Machaut († 1377). Diese Musik ist „neu geladen“, weil wenn Hoquetus-Technik und typische Kadenzbildung dieser Zeit verwendet wurden, gewisse metrische und harmonische Parameter, sowie Dissonanzen moderner behandelt sind.

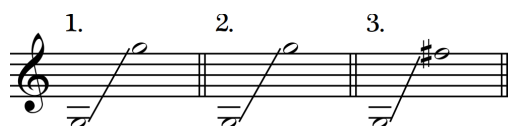
Dieses Trio ist speziell an Ensembles gerichtet, die meine Sammlung von pädagogischen Horntrios, genannt „Cor<sup>3</sup>“, schon durchgearbeitet haben und nun in der Lage sind, längere Stücke, die mehr Kraft benötigen, zu bewältigen (Dauer: 4'). Die Hauptschwierigkeit wird der Wechsel zwischen den verschiedenen zusammengesetzten Takten sein, ohne dass der Achtelnoten-Puls darunter leidet. Wie in „Cor<sup>3</sup>“ übernimmt jede Stimme nacheinander den solistischen Part, deswegen jede einen relativen breiten Umfang besitzt.

Dieses Stück ist den jungen Damen des Trios „Cornissima“ gewidmet.

„Early music reloaded“ - a Hoquet upon the opening tones of „David Hoquetus“, the second voice of „Hoquetus David“ by Guillaume de Machaut († 1377). This music is „reloaded“ because if the hoquet technique and the typical cadences of that time were reused, some metrical and harmonic elements as well as dissonance treatment are more modern. This trio was especially written for ensembles, which have already worked through my collection of educational horn trios called „Cor<sup>3</sup>“ and now have the required qualities and the strength to play a longer piece (duration: 4'). The major difficulty will be to pass between the various odd meters while keeping a constant eighth note pulse. As in „Cor<sup>3</sup>“, each voice takes the solo part one after the other, so each has also a relative broad range.

This piece is dedicated to the young ladies of the trio „Cornissima“.

Buchs, 25.08.2017



Dem jungen Horntrio 'Cornissima' gewidmet.

# EARLY MUSIC RELOADED

Hoquet sur le "David Hoquetus" de Machaut

Hoquetus über dem "David Hoquetus" von Machaut

Hocket upon the "David Hoquetus" by Machaut

VIVIAN DOMENJOZ (\*2017)

$\text{♩} = 112 (3+3+3)$

1. Horn in F  
1er cor en fa

2. Horn in F  
2ème cor en fa

3. Horn in F  
3ème cor en fa

8

14

15

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22 23

1. *sfz* *p* *f*

2. *sfz* *p* *f*

3. *sfz* *p* *f*

Detailed description: This system contains measures 22 and 23. It features three staves. The first staff has a melodic line starting with a sforzando (*sfz*) and piano (*p*) dynamic, moving to forte (*f*). The second staff has a similar dynamic progression. The third staff provides a bass line with a *sfz* to *p* dynamic. Measure 23 is marked with a boxed number 23.

29 32

1. *sub p* *f* *sub p* *sfz* *p*

2. *sub p* *f* *sub p* *sfz* *p*

3. *sub p* *f* *sub p* *sfz*

Detailed description: This system contains measures 29, 30, 31, and 32. It features three staves. The first staff has dynamics: *sub p*, *f*, *sub p*, *sfz*, and *p*. The second staff has dynamics: *sub p*, *f*, *sub p*, *sfz*, and *p*. The third staff has dynamics: *sub p*, *f*, and *sub p*, *sfz*. Measure 32 is marked with a boxed number 32.

35

1. *sfz* *p*

2. *sfz* *p*

3. *sfz* *p*

Detailed description: This system contains measures 35, 36, 37, and 38. It features three staves. The first staff has dynamics: *sfz* and *p*. The second staff has dynamics: *sfz* and *p*. The third staff has dynamics: *sfz* and *p*.

41

1.

2.

3.

Detailed description: This system contains measures 41, 42, 43, and 44. It features three staves. The first staff is mostly empty. The second staff has a melodic line with a *(b)* marking. The third staff has a bass line with a *(b)* marking.

48 50

1. *sfz* *mf*

2. *sfz* *mf*

3. *sfz* *mf*

54 56

1. *pp*

2. *pp*

3. *pp*

60 63 (♩ = ♪ / 3+3+2)

1. *sfz* *sfz* *sfz*

2. *sfz* *sfz* *p* *sfz*

3. *sfz* *sfz* *p* *sfz*

68

1. *mf*

2. *mf*

3. *mf*

75 78

1. *sfz* *mf*

2. *sfz* *mf*

3. *sfz* *mf*

Detailed description: This system contains measures 75 through 80. It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *mf*. The second staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *mf*. The third staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *mf*. The music continues with eighth and sixteenth notes in all staves.

81 86

1. *p*

2.

3. *p*

Detailed description: This system contains measures 81 through 86. It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, A4, C5) marked *p*. The second staff has a treble clef and starts with a half note chord (F#4, A4, C5). The third staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *p*. The music continues with eighth and sixteenth notes in all staves.

87

1. *pp*

2. *p* *pp*

3. *pp*

Detailed description: This system contains measures 87 through 92. It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, A4, C5) marked *pp*. The second staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *p*. The third staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *pp*. The music continues with eighth and sixteenth notes in all staves.

93 95

1. *sfz* *p*

2. *sfz* *p*

3. *sfz* *p*

Detailed description: This system contains measures 93 through 98. It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *p*. The second staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *p*. The third staff has a treble clef and starts with a half note chord (F#4, A4, C5) marked *sfz*, followed by a half note chord (G4, B4, D5) marked *p*. The music continues with eighth and sixteenth notes in all staves.



99 105

1. *sfz* *p* *f sfz sfz*

2. *sfz* *p* *sfz sfz*

3. *sfz* *p* *sfz sfz*

Detailed description: This system contains measures 99 through 105. It features three staves. Measure 99 has a treble clef and a key signature of one flat. The first staff begins with a series of eighth notes. Measure 105 is marked with a box containing the number 105. Dynamic markings include *sfz* (sforzando), *p* (piano), and *f sfz sfz* (forte sforzando). There are also hairpins indicating crescendos and decrescendos.

106 109 (♩ = ♪ / 3+2+2)

1. *sfz* *sfz* *sfz* *p* *cresc.* *poco*

2. *sfz sfz* *sfz* *p* *cresc.* *poco*

3. *sfz sfz sfz sfz* *p* *cresc.* *poco*

Detailed description: This system contains measures 106 through 109. It features three staves. Measure 109 is marked with a box containing the number 109 and a time signature change to 7/8, with the note value  $\text{♩} = \text{♪} / 3+2+2$ . Dynamic markings include *sfz* (sforzando), *p* (piano), *cresc.* (crescendo), and *poco* (poco). There are also hairpins indicating crescendos and decrescendos.

112 113

1. *a poco* *f*

2. *a poco* *f*

3. *a poco* *f*

Detailed description: This system contains measures 112 and 113. It features three staves. Measure 113 is marked with a box containing the number 113. Dynamic markings include *a poco* (a poco) and *f* (forte). There are also hairpins indicating crescendos and decrescendos.

118 122

1. *sffz* *f marc.*

2. *sffz* *f marc.*

3. *sffz* *f marc.*

Detailed description: This system contains measures 118 through 122. It features three staves. Measure 122 is marked with a box containing the number 122. Dynamic markings include *sffz* (sforzando fortissimo) and *f marc.* (forte marcato). There are also hairpins indicating crescendos and decrescendos.

125 131

1. *sfz*

2. *sfz*

3. *sfz*

132

1. *mf*

2. *mf*

3. *mf*

139

1. *mf*

2. *mf*

3. *mf*

145  $(\text{♩} = \text{♪} / 2+2+2 / \text{♪} = 168)$  150

1. *sfz* *sfz* *sfz* *sfz* *f*

2. *sfz* *sfz* *sfz* *sfz* *mp* *f*

3. *sfz* *sfz* *sfz* *sfz* *mp* *f*

## "David Hoquetus"

155 (♩ = ♩ / 3+3 / ♩. = 112)

152

1. *ff giubilando*

2. *ff giubilando*

3. *ff giubilando*

158

1. *sfz*

2. *sfz*

3. *sfz*

163 a tempo, poco stringendo

1. *sfz*

2. *sfz*

3. *sfz*