



# Pierre Cornil

France

## Oakvale (Fable II)

### A propos de l'artiste

Ancien élève du conservatoire National de Musique et de Danse de Calais pendant onze ans, je me donne au plaisir de la musique. Je crée des parties inexistantes, des arrangements pour alto. N'hésitez pas à me faire part de vos retours.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_vixen.htm](https://www.free-scores.com/partitions_gratuites_vixen.htm)

### A propos de la pièce



<b>Titre :</b>	Oakvale [Fable II]
<b>Compositeur :</b>	Cornil, Pierre
<b>Arrangeur :</b>	Cornil, Pierre
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<b>Editeur :</b>	Cornil, Pierre
<b>Style :</b>	Classique moderne
<b>Commentaire :</b>	Musique Oakvale tiré du jeu Fable 2, recomposé pour orchestre symphonique.

### Pierre Cornil sur [free-scores.com](https://www.free-scores.com)



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# "Oakvale"

## Fable II

# Orchestra Symphonique

$\text{♩} = 118$

Soprano  
Soprano  
Alto  
Ténor  
Basse

Violon 1  
*p*  
*f*  
Violon 2  
*mp*  
*mf*  
*cresc. -*  
Violon 3  
*p*  
Violon 4  
*p*  
Alto 1  
*pizz.*  
*arco*  
*mp*  
*mf*  
*cresc. - - -*  
Alto 2  
*pizz.*  
*mp*  
*mf*  
Alto 3  
*mp*  
*mf*  
Violoncelle 1  
*pizz.*  
Violoncelle 2  
*mf*  
*pizz.*  
Contrebasse 1  
*mf*  
Contrebasse 2

9

S.  
mf

S.  
mf

A.

T.

B.

Vln. 1

Vln. 2  
mf

Vln. 3

Vln. 4  
f

Alt. 1  
f

Alt. 2  
f

Alt. 3  
f

Vlc 1  
f

Vlc 2  
f

Cb. 1  
f

Cb. 2

18

This musical score page contains measures 18 through 21. It features a vocal soloist part (Soprano, Alto, Tenor, Bass) and a full symphony orchestra. The vocal parts are mostly silent in measures 18-20, with the Bass part starting in measure 21. The orchestra includes Violins 1-4, Alti 1-3, Violas 1-2, and Cellos 1-2. Dynamics range from *p* (piano) to *f* (forte). Performance markings include *mf*, *mp*, *pizz.*, and *f*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

S.  
S.  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*p*  
*mf*  
*mf*  
*pizz.*  
*mp*  
*mp*  
*mf*  
*f*  
*mp*  
*mp*

26

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

*mf* *p* *p* *arco* *pizz.* *mf* *mf* *mp* *p* *arco* *mp* *pizz.* *p* *mp*

36

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

*mp*

42

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*mf*  
*mf*  
*mf*  
*mf*  
*mf*



48

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*p*  
*p*  
*mp*

Detailed description: This page of a musical score, page 8, contains measures 48 through 53. The score is arranged in two systems. The first system features four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have a melodic line starting in measure 48 with a half note, followed by a half note in measure 49, and a half note in measure 50. The Tenor and Bass parts have rests in measures 48 and 49, followed by a half note in measure 50. The second system features instrumental parts: Violin 1 (Vln. 1) has a whole note chord in measure 48 and rests in measures 49-53; Violin 2 (Vln. 2) has a half note in measure 48, followed by eighth notes in measures 49-53; Violin 3 (Vln. 3) has a half note in measure 48, followed by eighth notes in measures 49-53; Violin 4 (Vln. 4) has a half note in measure 48, followed by eighth notes in measures 49-53; Alto 1 (Alt. 1) has eighth notes in measures 48-53; Alto 2 (Alt. 2) has eighth notes in measures 48-53; Alto 3 (Alt. 3) has rests in measures 48-53; Viola 1 (Vlc 1) has eighth notes in measures 48-53; Viola 2 (Vlc 2) has eighth notes in measures 48-53; Cello 1 (Cb. 1) has eighth notes in measures 48-53; and Cello 2 (Cb. 2) has rests in measures 48-53. Dynamics include *p* (piano) for the vocal parts and *mp* (mezzo-piano) for the Violin 2 part.

54

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*pp*  
*mp*  
*mp*

61

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

arco  
*mf*  
*mp*  
*mf*  
*p*

69

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

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

77

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

pp  
p  
mf  
mp  
arco

85

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*p*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*pizz.*  
*mf*

93

S.  
S.  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*mf*  
*mf*  
*mf*  
*p* *mf*  
*p* *mf*  
*mp*  
*p*  
*mf* *tr*  
*mf* *tr*  
*mp* *pizz.*  
*p* *pizz.*  
*p*

102

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

*mp*  
*mp*  
*mf*  
*pizz.*  
*arco*  
*mp*



108

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

113

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*mp*

*mf*

*f*

arco

119

S.  
S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4

Alt. 1  
Alt. 2  
Alt. 3

Vlc 1  
Vlc 2

Cb. 1  
Cb. 2

*mf*  
*mp*  
*pp*  
*mf*  
*p*  
*pp*  
*mf*  
*pizz.*  
*mf*  
*p*  
*pp*

*arco*

130

S.  
S.  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Alt. 1  
Alt. 2  
Alt. 3  
Vlc 1  
Vlc 2  
Cb. 1  
Cb. 2

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*