

PHILIPPE HUREL

# POUR L'IMAGE

POUR ENSEMBLE INSTRUMENTAL

PARTITION D'ORCHESTRE

(Matériel d'orchestre en location)

Gérard Billaudot



Éditeur

## NOMENCLATURE

- 1 - FLûTE prenant la petite flûte
- 1 - HAUTBOIS
- 1 - CLARINETTE en Si $\flat$
- 1 - SAXOPHONE alto

- 1 - COR
- 1 - TROMPETTE
- 1 - TROMBONE BASSE

### PERCUSSION (2 exécutants)

La partie de Glockenspiel peut être jouée par un troisième percussionniste

#### PERCUSSION 1

- 1 - Glockenspiel
- 1 - Marimba
- 1 - Cymbale crash ou chinoise

#### PERCUSSION 2

- 1 - Vibraphone
- 1 - Cymbale suspendue (large)

### QUINTETTE à cordes (1.1.1.1.1.)

## INDICATIONS GÉNÉRALES

↑ 1/4 de ton au-dessus

↓ 1/4 de ton au-dessous

## 3/4 de ton au-dessus

 notes répétées le plus vite possible

 vibrato lent et irrégulier

**Les cordes ne doivent jamais vibrer**

La partition est écrite en sons réels à l'exception de la Petite flûte, du Glockenspiel et de la Contrebasse.



Durée : 12 mn

# POUR L'IMAGE

pour ensemble

Philippe HUREL

**4**

Flûte *pp*

Hautbois *pp*

Clarinette en Sib *pp*

Saxophone alto *pp*

Cor *sourdine* *ppp* *pp*

Trompette *sourd. bol* *pp*

Trombone basse *sourd. bol* *ppp* *pp*

**1**

Percussion *Vibra.* *bag. douces* *p* *pp*

Violon 1 *pp*

Violon 2 *pp*

Alto *pp*

Violoncelle *pp*

Contrebasse *pp*

**♩ = 60**

Tous les instruments doivent jouer de façon détimbrée. Le chef veillera à ce qu'aucun instrument ne ressorte.



*sempre pp*

Fl.

Htb.

Cl.

Sax. alto

*sempre pp*

Cor

Trp.

Trb.

1

Perc.

2

*sempre pp*

Vi. 1

Vi. 2

Alto

Vlc.

Cb.



*sempre pp*

Fl. *détacher - - - - - peu - - - - - à - - - - - peu -*

Htb. *détacher - - - - - peu - - - - - à - - - - - peu -*

Cl. *détacher - - - - - peu - - - - - à - - - - - peu -*

Sax. alto *détacher - - - - - peu - - - - - à - - - - - peu -*

*sempre pp*

Cor

Trp.

Trb.

*sempre pp*

1

Perc. 2

*sempre pp*

Vi. 1

Vi. 2

Alto

Vlc.

Cb.



10

Fl.

Htb.

Cl.

Sax. alto

*sim.*

*sim.*

*sim.*

*sim.*

Cor

Trp.

Trb.

ôter la sourdine

ôter la sourdine

ôter la sourdine

1

Perc.

2

Marimba (bag. douces)

*pppp*

Vibra. (bag. douces)

VI. 1

VI. 2

Alto

Vlc.

Cb.



**B**

13

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

Cb.

*mp* *pppp*

*mp* *pppp*



This page of a musical score is for a concert band. It features the following staves and parts:

- Fl. (Flute):** The top staff, starting at measure 16. It contains complex melodic lines with many accidentals and fingerings (e.g., 5, 11, 6, 13).
- Htb. (Horn):** The second staff, also with complex melodic lines and fingerings (e.g., 9, 5, 11, 6).
- Cl. (Clarinet):** The third staff, featuring melodic lines with fingerings (e.g., 5, 3, 7, 5).
- Sax. alto (Saxophone, alto):** The fourth staff, with a more rhythmic and harmonic line, including fingerings (e.g., 5, 3).
- Cor. (Cor Anglais):** The fifth staff, currently empty.
- Trp. (Trumpet):** The sixth staff, currently empty.
- Trb. (Trombone):** The seventh staff, currently empty.
- Perc. (Percussion):** Two staves, labeled 1 and 2, currently empty.
- VI. 1 (Violin 1):** The eighth staff, currently empty.
- VI. 2 (Violin 2):** The ninth staff, currently empty.
- Alto (Alto Saxophone):** The tenth staff, currently empty.
- Vlc. (Violoncello):** The eleventh staff, showing a few notes and rests.
- Cb. (Contrabass):** The twelfth staff, showing a few notes and rests.

The score is written in a key with one sharp (F#) and a common time signature. It includes various musical notations such as notes, rests, and fingerings.



18

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

Cb.

7

9

6

13

7

11

5

5

5

6

pp

Detailed description of the musical score: The score is for a full orchestra and woodwind section. Measures 18-21 are shown. The Flute part (Fl.) has a melodic line with fingerings 7 and 9. The Horn part (Htb.) has a melodic line with fingerings 6, 13, and 7. The Clarinet part (Cl.) has a melodic line with fingerings 11, 6, and 7. The Saxophone part (Sax. alto) has a melodic line with fingerings 5, 5, 5, and 6. The Cor, Trp., and Trb. parts are empty. The Percussion parts (1 and 2) are empty. The Violin parts (VI. 1 and VI. 2) are empty. The Alto part has a melodic line with a dynamic marking of pp in measure 21. The Viola (Vlc.) and Cello (Cb.) parts are empty.



19

Fl.

Htb.

Htb. - ossia

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

Cb.

10

10

10

10

9

9

9

7

9

10

10

7

9

10

pp

3

pp



[illegible]







[illegible]



25

Fl. *flatt.*

Htb. *mf* *ff* *mf* *ff* *mf*

Cl. *mf* *ff* *mf* *ff* *mf*

Sax. alto *mf* *ff* *growl* *ord.*

Cor *f*

Trp. *mp* *mf* *mf* *f* *mp*

Trb. *f*

Perc. 1 *mp* *Vibra. (bag. douces)*

Perc. 2 *mp*

VI. 1 *rall. le trem. → non trem.* *sffzmf* *ff* *mf*

VI. 2 *rall. le trem. → non trem.* *sffzmf* *ff* *sffzmf*

Alto *rall. le trem. → non trem.* *ff* *sffzmf* *mf* *ff*

Vlc. *rall. le trem. → non trem.* *ff* *sffzmf* *ff*

Cb. *ff* *sffzmf* *ff*



28

Fl. *mf* *ff* *mf* *ff*

Htb. *ff* *mf*

Cl. *ff* *mf* *f*

Sax. alto *ff* *mf* *ff* growl ord.

Cor *f*

Trp. *mf* *mf* *p* *mf*

Trb. *f*

Marimba (bag. douces)

Perc. 1 *p* *mf*

2

Vi. 1 *ff* *sfzmf* *mf* *ff* rall. le trem. → non trem.

Vi. 2 *ff* *sfzmf* *ff* rall. le trem. → non trem.

Alto *ff* rall. le trem. → non trem.

Vlc. *sfzmf* *ff* le trem. → non trem.

Cb. *sfzmf* *ff* *mf* 5



[illegible]



34

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

Marimba (bag. douces)

Perc. 1

Vibra (bag. douces)

Perc. 2

VI. 1

VI. 2

Alto

Vlc.

Cb.

*mp* *f* *p*

*mp* *f* *mp*

*f* *mp* *f* *p*

*mp* *mf* *p*

*f* *pp* *f*

*p* *mf* *mp*

*f* *pp* *f*

*mp*

*mp*

*f* *p* *mf*

*f* *p* *f*

*f* *mp* *f*

*f* *mp* *f*

sourd. bol



37

Fl. *mf* *pp* *p*

Htb. *mf* *pp* *pp*

Cl. bisb. - - - *mf* *pp* *p*

Sax. alto *mf* *pp* *p*

Cor *p*

Trp. *mf* *p*

Trb. *p*

1 Marimba (bag. très douces) *p*

2 Vibra. (bag. douces) *p*

VI. 1 *p* *mp*

VI. 2 *p* *mp*

Alto *p* *mf*

Vlc. *p* *mf*

Cb. *p* *f*



**D**

40

Fl.

*mp* *ppp* *p*

Htb.

*p* *ppp* *p*

Cl.

*mp* *ppp* *p*

Sax. alto

*mf* *pp* *mp*

Cor

*mf* *pp* *mf*

Trp.

*mp* *pp* *mp*

Trb.

*f* *pp* *f*

1

Perc.

*pp*  $\emptyset$  *pp*

2

*pp*  $\emptyset$  *pp*

VI. 1

*pp* *p* *ppp*

VI. 2

*pp* *mp* *ppp*

Alto

*pp* *mp* *pp*

Vlc.

*pp* *mf* *pp*

Cb.

*p* *f* *pp*



3 5

43

Fl.

Htb.

Cl.

Sax. alto

Cor.

Trp.

Trb.

*pp*

*p*

*pp*

*ppp*

*mp*

*mf*

*p*

*f*

équilibrer les deux groupes de façon à percevoir  
2 instruments uniquement : Trb. et Cb.

1

Perc.

2

$\emptyset$

$\emptyset$

VI. 1

VI. 2

Alto

Vlc.

Cb.

*pp*

*pp*

*mp*

*ppp*

*mp*

*mf*

*f*

*f*



46

Fl. *pp* *pp*

Htb. *p* *p*

Cl. *pp* *pp*

Sax. alto *mp* *ppp* *mp*

Cor *mf* *mf*

Trp. *p* *p*

Trb. *f* *f*

Les vents peuvent respirer avant le crescendo

1

Perc. 2

Vi. 1 *pp*

Vi. 2 *pp*

Alto *ppp* *mp* *ppp*

Vlc. *mf*

Cb. *f*



49

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

Vl. 1

Vl. 2

Alto

Vlc.

Cb.

*pp*

*p*

*pp*

*ppp*

*mp*

*mf*

*p*

*f*

*ppp*

*pp*

*ppp*

*sempre ppp*

*pp*

*ppp*

*sempre ppp*

*mp*

*ppp*

*sempre ppp*

*mf*

*f*

*ppp*

*f*



**E**

52

Fl. *sempre ppp*

Htb. *sempre ppp*

Cl. *sempre ppp*

Sax. alto

Cor

Trp.

Trb.

*mf* *ppp* *mf*

1

Perc. 2

Vi. 1

Vi. 2

Alto

Vlc.

Cb. S.T. S.P. S.T.

*ppp* *mf*



55

55

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

Vl. 1

Vl. 2

Alto

Vlc.

Cb.

*mp*

*mp*

*ppp*

S.P.

S.T.



58

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

Cb.

*mp*

*p*

*sempre mp*

S.P.

S.T.



$4 + \frac{1}{2}$ 

61

Fl.

*mp*

Ø

Htb.

*p*

Ø

Cl.

*mp*

Ø

Sax. alto

*p*

Ø

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

S.P.

S.T.

Cb.

*poco*

*f*

*PPP*



[illegible]



4 **F** 3

67

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

1

Perc.

2

VI. 1

VI. 2

Alto

Vlc.

Cb.

*mp*

*p*

*mp*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

S.P.

non trem.

ord.

S.T.

*mp*

*mp*

*mp*

*mp*

3

3

3







73

3 2 4

Fl. *mp* *mp*

Htb. *mp* *mp*

Cl. *mp* *mp*

Sax. alto *mp* *mp*

Cor *p* *p*

Trp. *p* *p*

Trb. *p* *p*

1 *pp* *pp* *pp* *mp* *mp*

2 *pp* *pp* *pp* *mp* *mp*

Marimba (bag. douces)

Vibra. (bag. douces)

Les percussions doivent se fondre dans les cordes

VI. 1 *mp* *fp* *fp* *f* *mp*

VI. 2 *mp* *fp* *fp* *f* *mp*

Alto *mp* *fp* *fp* *f* *mp*

Vlc. *mp* *fp* *fp* *f* *mp*

Cb. *fp* *fp* *fp* *f* *mp*

ord.



3 2 4 **G** { 1 2 3 4 5 #  
2 3 4 5 #

Fl. 77 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Htb. *pp* *pp* *mp*

Cl. *pp* *mp*

Sax. alto *pp* *pp* *mp*

Cor *p* *pp* *p*

Trp. *pp* *p*

Trb. *p* *p*

Perc. (Marimba) 1 *pp* *pp* *pp* *mp*

(Vibra.) 2

VI. 1 *fp* *sim.* *fp* *f* *mp*

VI. 2 *fp* *sim.* *fp* *f* *mp*

Alto *mp* *fp* *f* *mp*

Vlc. *mp* *fp* *fp* *fp* *f* *mp*

Cb. *mp* *fp* *fp* *f*

S.T. (ord.)



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3 4

Fl. 85 *détacher très légèrement*  $p$   $mp$   $p$

Htb. *détacher très légèrement*  $pp$   $mp$   $pp$

Cl. *détacher très légèrement*  $p$   $mp$   $p$

Sax. alto *détacher très légèrement*  $p$   $mp$

Cor  $pp$   $f$   $p$  sub.

Trp.  $pp$   $mf$   $f$   $p$  sub.

Trb.  $f$   $p$  sub.

Perc. 1  $pp$   $p$   $mf$

2  $pp$   $p$   $mf$

Vi. 1  $mfp$   $f$   $p$

Vi. 2  $mfp$   $f$

Alto  $mfp$   $f$   $p$

Vlc.  $mfp$   $f$   $p$

Cb. *non trem.*  $p$   $mfp$

S.P. ord.



3

This musical score page contains measures 89 through 91 of a composition. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone Alto (Sax. alto), Cor Anglais (Cor), Trumpet (Trp.), Trombone (Trb.), Percussion 1 (1. Perc.), Percussion 2 (2. Perc.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

**Measure 89:** The Flute, Oboe, Clarinet, and Saxophone Alto parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Flute and Oboe parts include triplets and quintuplets. The Saxophone Alto part begins with a *p* (piano) dynamic. The Percussion 1 and 2 parts have specific rhythmic figures. The string parts (Violins, Viola, Cello, and Contrabass) are mostly rests, with some light accompaniment in the lower strings.

**Measure 90:** The woodwind and saxophone parts continue their intricate patterns. The Cor Anglais part enters with a *pp* (pianissimo) dynamic. The Percussion 1 part has a *pp* dynamic. The string parts remain mostly rests.

**Measure 91:** The woodwind and saxophone parts conclude their phrases. The Cor Anglais and Percussion 1 parts have a *pp* dynamic. The string parts have some final notes and rests.

The score is written in a key with one sharp (F#) and a 4/4 time signature. The notation is detailed, with many accidentals and dynamic markings throughout.



92

Fl. *p* 5 5 5 5 *sim.* 5 5 5 5 5 5 5 5

Htb. *pp* 3 3 6 *sim.* 3 3 3 3 3 3 3 3

Cl. *p* *sim.*

Sax. alto *p* *sim.*

Cor *p* *mp*

Trp. *p* *mp* 3 3

Trb.

1 *p* *mp*

Perc. 2 *p* *mp* 5 3 5 *mp* *mp* *mp*

Vi. 1 *mp* 5 5

Vi. 2 *p* *mp* 5 5

Alto *mp* *p* *mp* *mp* 5 5

Vlc. *mp* *mp* 5 5

Cb. *mp* *mp* 3 5



[illegible]

Groupe 1 : flûte, vibra  $\bar{5} \neg$ , vl. 1+2, alto.  
Groupe 2 : hautbois, vibra  $\neg \bar{3} \neg$ , trompette.  
Groupe 3 : clar., marimba, vlc., cb.  
Groupe 4 : sax., marimba, cor.

[illegible]



98

Fl. *f p* 5 *f p* 5 *f p* 5 *f p* 5 *f p* 5 *f p* 5 *f p* 5

Hrb. *f pp* 3 *f pp* 3 *f pp* 3 *f pp* 3 *f pp* 3 *f pp* 3

Cl. *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Sax. alto *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Cor *mf* *mf* *mf*

Trp. *mf* 3 *mf* 3 *mf* 3 *mf* 3 *mf* 3

Trb. *p* *p* *p*

Perc. 1 *mf* Glock. Mba 5

2 5 3 5 5 3 5 3

VI. 1 *p* *mf* 5 5 5 5 5 5

VI. 2 *p* *mf* 5 5 5 5 5 5

Alto *p* *mf* 5 5 5 5 5 5

Vlc. *mf* 5 5 5 5 5 5

Cb. *mf* 5 5 5 5 5 5



101

Fl. *f p* *cres* *cen*

Htb. *f pp* *cres* *cen*

Cl. *f p* *cres* *cen*

Sax. alto *p* *f* *cres* *cen*

Cor *mf* *f* ôter la sourdine

Trp. *mf* *mf* *f* ôter la sourdine

Trb. *mf* *sfzp* ôter la sourdine

1 Perc. *mf* *f*

2 *mf* *mf* *f* *f* *f*

VI. 1 *mf* *p* *mf* *sf p* S.P. ord.

VI. 2 *mf* *p* *mf* ord.

Alto *mf*

Vlc. *mf* *ff* pizz. B

Cb. *mf* *pp*



[illegible]



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109

Fl. *f p* *sim.* *f p* *f p* *f p* *f*

Htb. *f pp* *f pp* *mf pp* *pp*

Cl. *f p* *f p* *f p* *f p* *f*

Sax. alto *f p* *f p*

Cor *mf* *mf* *mf* ouvert

Trp. *mf* *mf* *mf*

Trb. *p* *p* ôter la sourdine

1 Perc. *5* *5* *5* *5* *5*

2 *5* *5* *5* *5* *5*

VI. 1 *5* *5* *5* *5* *5* *p* *mf* *5* *5*

VI. 2 *5* *5* *5* *5* *5* *p* *mf* *5* *5*

Alto *5* *5* *5* *5* *5* *p* *mf* *5* *5*

Vlc. *mf* *f*

Cb. *pizz. B* *mf*



111

Fl. *f p* *cres* - - - - - *cen* - - - - - *do* - - - - -

Hrb. *f pp* *cres* - - - - - *cen* - - - - - *do* - - - - -

Cl. *f p* *cres* - - - - - *cen* - - - - - *do* - - - - -

Sax. alto *cres* - - - - - *cen* - - - - - *do* - - - - -

Cor *bouché* *mf*

Trp. *mf* *mf* *f* *ôter la sourdine*

Trb. *p*

1 *Glock.* *Marimba* *f*

2 *mf* *mf* *f*

VI. 1 *mf* *mf* *f* *S.P.* *sfz* *f*

VI. 2 *mf* *mf* *f* *S.P.* *sfz mf*

Alto *mf* *mf* *f* *S.P.* *fp* *f* *sfz mf*

Vlc. *mf* *f* *ff* *pizz. B* *arco* *S.P.* *sfz mf*

Cb. *mf* *f* *mf* *S.P.*



113

3 3 4 3

Fl. *sffz f* *ff* *ff* *p sub.* *p*

Htb. *sffz f* *ff* *ff* *p sub.* *pp*

Cl. *sffz f* *ff* *ff* *p sub.* *p*

Sax. alto *sffz f* *ff* *ff* *p sub.*

Cor *ouvert* *mf* *f* *f* *fp* *f* *fp* *f* *fp*

Trp. *sfz mf* *f* *f* *fp* *f* *fp* *f* *fp*

Trb. *f* *f* *fp* *f* *fp* *f* *fp* *f*

1

Perc. 2

VI. 1 *ord.* *f* *ff* *ord.* *ff* *ff* *ff* *ff*

VI. 2 *ord.* *S.P.* *ff* *ord.* *S.P.* *ff* *ff* *ff* *ff*

Alto *ff* *ord.* *ff* *ff* *ff* *ff*

Vlc. *ff* *ord.* *ff* *ff* *ff* *ff*

Cb. *ff* *S.P.* *fp* *ff*







2 3

120

Fl. *sffz f* sans diminuer court

Htb. *sffz f* sans diminuer

Cl. *sffz mf* sans diminuer

Sax. alto *sffz mf* sans diminuer

Cor ouvert *sfz mf* sans diminuer court

Trp. *sfz mf* sans diminuer

Trb. *mf p* *f* sans diminuer

1 Perc. (bag. douces) *très sec* court

2 (bag. dures) *très sec*

VI. 1 *f* *ord.* *S.P.* *f* *ord.* *S.P.* *f* *ord.* *S.P.* *ff* sans diminuer court

VI. 2 *f* *fp* *f* *ord.* *f* *ord.* *ff* sans diminuer

Alto *f* *ord.* *f* *ord.* *ff* sans diminuer

Vlc. *fp* *f* *ff* *p* *ff* sans diminuer

Cb. *pp* *ff* sans diminuer



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3 2 4

126

Fl. *pp*  $\emptyset$  *p*

Htb. *pp*  $\emptyset$  *p*

Cl. *pp*  $\emptyset$  *p*

Sax. alto *ppp*  $\emptyset$  *p*

Cor *ppp*  $\emptyset$  *p*

Trp. *pp*  $\emptyset$  *p*

Trb. *pp* *mf*  $\emptyset$  *p*

1 Perc. *p* *très doux*

2 (bag. douces) *p* *très doux* *l.v.*

VI. 1 *pp* *p*  $\emptyset$  *p* (S.T.)

VI. 2  $\emptyset$  *pp*  $\emptyset$  *p* (S.T.)

Alto *pp* *p*  $\emptyset$  *p* (S.T.)

Vlc. *pp* *pp* *mp*  $\emptyset$  *p* (S.T.)

Cb.  $\emptyset$   $\emptyset$   $\emptyset$  *p* (S.T.)



2 4

129

Fl. *p* *f p* *f p* *f p* *f p* *f p* *cres*

Htb. *pp* *f pp* *f pp* *f pp* *f pp* *cres*

Cl. *p* *f p* *f p* *f p* *f p* *cres*

Sax. alto *p* *sim.* *f* *p* *cres*

Cor *bouché* *mf*

Trp. ôter sourd. bol - mettre s. sèche *mf*

Trb. ôter la sourdine *pp*

1 *mf*

2 *mf* *f*

VI. 1 *ff* *ord.* *mf*

VI. 2 *ff* *ord.* *mf*

Alto *ff* *ord.* *mf*

Vlc. *ff* *ord.* *mf* *f*

Cb. *ff* *ord.* *mf* *f*

S.P.



3 4

Fl. 132 *sfz mf* *p*

Htb. *sfz mf*

Cl. *sfz mf*

Sax. alto *sfz mf* *p*

Cor. *mf* *ouvert* *sfz mf*

Trp. *sfz mp*

Trb. *mf* *f*

Perc. 1 *f* *mp*

2 *f* *mp*

Glock.

Vl. 1 S.P. *f* *sfz* *f* *sfz mf* *pp* *ff* *sfz pp* *ff*

Vl. 2 S.P. *f* *sfz* *sfz f* *pp* *ff* *sfz pp* *ff*

Alto *f* *sfz f* *pp* *sfz pp* *ff*

Vlc. *pizz. B / arco* *ff* *pp* *ff* *sfz pp* *ff*

Cb. *ff*



135

Fl. *fp* *sim.* *f p* *f p* *f p* *cres* *cen* *do* *sffz mp* *pp*

Htb. *pp* *f pp* *sim.* *f p* *cres* *cen* *do* *sffz mp* *pp*

Cl. *p* *f p* *sim.* *f p* *cres* *cen* *do* *sffz mf* *pp*

Sax. alto *cres* *cen* *do* *sffz mf* *pp*

Cor *bouché* *mf* *f* *ouvert* *f* *sffz mf*

Trp. *mf* *mf* *sffz mf*

Trb. *p* *f* *sffz f*

Perc. 1 *Marimba* *mf* *Glock.* *(Mba)* *f* *Glock.* *mf*

Perc. 2 *mf* *f* *mf*

VI. 1 *mf* *f* *f* *ff sffz mf*

VI. 2 *mf* *f* *f* *ff sffz f*

Alto *mf* *f* *f* *sffz*

Vlc. *mf* *f* *f* *sffz ff*

Cb. *mf* *f* *f* *sffz ff*



3 4 3

138

Fl. *fp* *f p* *f p* *f p* *cres* - - - - - cen - - do -

Htb. *fpp* *f pp* *f pp* *f pp* *cres* - - - - - cen - - do -

Cl. *fp* *f p* *f p* *cres* - - - - - 5 cen - - 6 do -

Sax. alto *fp* *f* *p* *f cres* - - - - - cen - - do -

Cor *fp* *mf* *mf* *f* *ouvert*

Trp. *fp* *f* *mf* *f*

Trb. *fp* *p* *fffz*

1 Perc. *mf* *mf* *f*

2 *mf* *f*

Vi. 1 *mf* *f* *ff*

Vi. 2 *mf* *f* *ff*

Alto *mf* *f*

Vlc. *mf* *mf* *f* *ff* *fffz*

Cb. *mf* *mf* *f* *ff*

bouché ouvert



4 K 2

Fl. 141 *sffz mp* *pp* *p f p* *f p* *sim.*

Htb. *sffz mf* *pp* *pp* *f pp* *sim.*

Cl. *sffz f* *pp* *p* *f p* *sim.*

Sax. alto *sffz mf* *pp* *p* *f p* *sffz mf*

Cor. *sffz mf* *Ø* *bouché mp* *sffz mf*

Trp. *sffz mf* *Ø* *mf*

Trb. *mf* *mp* *sffz f*

Glock. *très rapide l.v.* *Marimba*

Perc. 1 *f* *mf* *mf* *f*

Perc. 2 *f* *3* *5* *5*

Vi. 1 *sffz mf* *mf* *f* *ff*

Vi. 2 *sffz f* *mf* *f* *ff*

Alto *ff* *mf* *f* *sffz f*

Vlc. *mf* *f* *f* *sffz f*

Cb. *mf* *f* *f* *sffz*



4 3 2

144

Fl. *sffzmp* *pp* *sim.* *sffzmp*

Htb. *sffzmp* *pp* *sim.* *sffzmp*

Cl. *sffzmf* *pp* *sim.* *sffzmf*

Sax. alto *sffzmf* *pp* *sffzmf*

Cor. *sffzmp* *mf* *f* *sffzmf*

Trp. *sffzmp* *mf* *mf* *sffzmp*

Trb. *f* *sffzf*

1 *Glock.* *l.v.* *Mba* *Glock.* *Mba* *Glock.*

2 *l.v.* *mf* *f*

VI. 1 *sffzmf* *mf* *sffzmp*

VI. 2 *sffzmf* *mf* *ff sffzmp*

Alto *mf* *sffzf*

Vlc. *mf* *f* *sffzf*

Cb. *mf* *f* *sffzf*



147

Fl.

Htb.

Cl.

Sax. alto

Cor

Trp.

Trb.

Perc. 1

Perc. 2

VI. 1

VI. 2

Alto

Vlc.

Cb.

*pp*

*sffz p*

*pp*

*sffz mp*

*pp*

*sffz mf*

*pp*

*sffz mf*

*sfz mf*

*sfz mf*

*sfz mf*

*l.v.*

*f*

*l.v.*

*f*

*mf*

*sfz mp*

*f*

*sfz mf*

*ff*

*sfz f*

*sffz f*

*sffz*

ôter la sourdine

Glock.



2  $3 + \frac{1}{2}$  2

Fl. 150 *pp* *sffz p* *p*

Htb. *pp* *sffz mp* *p*

Cl. *pp* *sffz mf* *p*

Sax. alto *pp* *sffz mf* *mp*

Cor. *sfz mf*

Trp. *sfz mf*

Trb. *sfz mf*

Perc. 1 *f* *Glock.* *l.v.*

Perc. 2 *f* *l.v.*

VI. 1 *ff* *sffz mp* *f*

VI. 2 *ff* *sffz mf* *ff*

Alto *ff* *sffz f*

Vlc. *sffz f*

Cb. *sffz*



$4 + \frac{1}{2}$ 

4

153 prendre la petite flûte

3 FOIS

Fl. *sffz p* *ff* *sffz mp* *pp*

Htb. *sffz mp* *ff* *sffz mp* *pp*

Cl. *sffz mf* *ff* *sffz mf* *pp*

Sax. alto *sffz mf* *ff* *sffz mf* *pp*

Cor *sfz mf* *sfz mf* *sfz mf*

Trp. *sfz mp* *sfz mp* *sfz mp*

Trb. *sfz mf* *sfz mf* *sfz mf*

1 *f* *f* *f*

2 *f* *f* *f*

Vi. 1 *sffz mp* *sffz mp* *sffz mf* *pp* *gliss.*

Vi. 2 *sffz mf* *sffz mf* *sffz mf* *pp* *gliss.*

Alto *sffz f* *sffz f* *sffz mf* *pp* *gliss.*

Vlc. *sffz f* *sffz f* *sffz f* *pp* *gliss.*

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



L

156

Picc. *pp* *cres* - - - - *sim.* *cen* - - - - *do* - - *f*

Htb. *pp* *cres* - - - - *sim.* *cen* - - - - *do* - - - - *sfzpp*

Cl. *pp* *cres* - - - - *sim.* *cen* - - - - *do* - - - - *sfzpp*

Sax. alto *pp* *cres* - - - - *sim.* *cen* - - - - *do* - - - - *sfzpp*

Cor *sourdine* *fpp* *mf* *cres* - - *cen* - - *do* - - *sfzpp*

Trp. *sourd. bol* *fpp* *mf* *cres* - - *cen* - - *do* - - *sfzpp*

Trb. *sourd. bol* *fpp* *mf* *cres* - - *cen* - - *do* - - *sfzpp*

Durant cette section, veiller à ce que les vents soient totalement fondus

Les Perc. ne doivent pas ressortir, mais fusionner totalement

1 *Marimba* *bag. douces* *fpp*

2 *Vibra.* *fpp*

Vi. 1 *f* *sfzpp*

Vi. 2 *f* *sfzpp*

Alto *f* *sfzpp* *ff*

Vlc. *sfzpp*

Cb. *sfzpp*

*f* *sfzpp*

*f* *sfzpp*

*f* *sfzpp*

*f* *sfzpp*



2 4 **M**

159

Picc. *ff* *sffz mp* *pp* *sim.*

Htb. *f* *sffz mp* *pp* *sim.*

Cl. *f* *sffz mf* *pp* *pp* *sim.*

Sax. alto *mf* *sffz mf* *pp* *sim.*

Cor. *f* *sffz f* *∅* *fpp*

Trp. *f* *mf* *sffz mf* *∅* *fpp*

Trb. *f* *sffz f* *∅* *fpp*

1 *Glock. bag. dures* *mf* *f* *l.v.*

2 *Vibra.* *mf* *f* *l.v.*

VI. 1 *f* *sffz mf* *sffpp*

VI. 2 *f* *sffz mf* *sffpp*

Alto *f* *sffz f* *sffpp* *ff*

Vlc. *f* *sffz f* *sffpp*

Cb. *sffz f* *p* *sffpp*



163

Picc. *f* *ff*

Htb. *sfzpp* *f*

Cl. *sfzpp* *f*

Sax. alto *sfzpp* *f mf*

Cor. *mf* *sfzpp* *f*

Trp. *mf* *sfzpp* *f mf*

Trb. *mf* *sfzpp* *f*

1 *Marimba* bag. douces *fpp* *mf*

2 *Vibra.* *fpp* *mf*

Vi. 1 *f* *sfzpp* *f*

Vi. 2 *f* *sfzpp* *f*

Alto *f* *sfzpp* *f*

Vlc. *f* *sfzpp* *f*

Cb.

3 2



3 **N** 4

Picc. 167 *sffz mp* *pp* *sim.* *f*

Htb. *sffz mp* *pp* *sim.*

Cl. *sffz mf* *pp* *sim.*

Sax. alto *sffz mf* *pp* *sim.*

Cor. *sffz f* *fpp* *mf* *sim.*

Trp. *sffz mf* *fpp* *mf* *sim.*

Trb. *sffz f* *fpp* *mf* *sim.*

Glock. l.v.

Perc. 1 *f*

2 *f*

VI. 1 *sffz mf* *f* *sffpp* *f*

VI. 2 *sffz mf* *f* *sffpp*

Alto *sffz f* *f* *sffpp* *ff*

Vlc. *sffz f* *sffpp* *f*

Cb. *sffz f* *sffpp*



2 2 2 0

170

Picc. *ff* *sffz mp*

Htb. *sffz pp* *f* *sffz mp*

Cl. *sffz pp* *f* *sffz mf*

Sax. alto *sfz pp* *f mf* *sffz mf*

Cor. *sfz pp* *f* *sffz mf*  $\emptyset$

Trp. *sfz pp* *f* *mf* *sffz mf*  $\emptyset$

Trb. *sfz pp* *f* *sffz f*  $\emptyset$

Marimba (bag. douces) *fpp* *mf*

Glock. bag. dures *f* *l.v.*

Perc. 1 *fpp* *mf* *f* *l.v.*

Perc. 2 *fpp* *mf* *f*

VI. 1 *sffz pp* *f* *f* *sffz mf* *f*

VI. 2 *f* *sffz pp* *f* *f* *sffz mf* *f*

Alto *f* *sffz pp* *f* *sffz f*

Vlc. *sffz pp* *f* *sffz f*

Cb. *sffz f*



4

174

Picc. *pp* *sim.* *ff*

Htb. *pp* *sfzpp* *f*

Cl. *pp* *sfzpp* *f*

Sax. alto *pp* *sfzpp* *f mf*

Cor. *fpp* *mf* *sfzpp* *f*

Trp. *fpp* *mf* *sfzpp* *f mf*

Trb. *fpp* *mf* *sfzpp* *f*

Perc. 1 Marimba (bag. douces) *fpp* *mf*

Perc. 2 *fpp* *mf*

Vi. 1 *sfpp* *f* *sfzpp* *f*

Vi. 2 *sfpp* *f* *sfzpp* *f*

Alto *sfpp* *ff* *sfzpp* *f*

Vlc. *sfpp* *ff* *sfzpp* *f*

Cb. *sfpp*



2 2 4

177

P

Picc.

Htb.

Cl.

Sax. alto

Cor.

Trp.

Trb.

Glock. bag. dures

Marimba (bag. douces)

1

2

Perc.

Vi. 1

Vi. 2

Alto

Vlc.

Cb.

*sfz mp* *pp* *f*

*sfz mp* *pp* *sfz p* *f*

*sfz mf* *pp* *sfz p* *f*

*sfz mf* *pp* *sfz p* *f mf*

*sfz f*  $\emptyset$  *fpp* *mf* *sfz p* *f*

*sfz mf*  $\emptyset$  *fpp* *mf* *sfz p* *f mf*

*sfz*  $\emptyset$  *fpp* *mf* *sfz p* *f*

*f* *fp* *mf*

*f* *fp* *mf*

*sfz f* *sfz p* *ff* *sfz p* *ff*

*ff* *sfz f* *sfz p* *f* *ff* *sfz p* *ff*

*sfz f* *sfz p* *ff* *sfz p* *ff*

*sfz f* *sfz p* *ff* *sfz p* *ff*

*sfz f* *sfz p*



2 2 4 Q

181

Picc. *ff*

Htb. *ff*

Cl. *ff*

Sax. alto *f*

Cor. *sffz p*  $\leq$  *f* *fp*  $\leq$  *f*

Trp. *sffz p*  $\leq$  *f*

Trb. *sffz p*  $\leq$  *f* *f* *fp*  $\leq$  *f*

Glock.

1 *sfz*

2 *sfz*

VI. 1 *ff* *sffz* *tr*  $\leq$  *ff*

VI. 2 *ff* *sffz* *tr*  $\leq$  *ff*

Alto *sfz* *tr*  $\leq$  *ff*

Vlc. *sfz* *tr*  $\leq$  *ff*

Cb. *sfz*



2 3 5

184

Picc. *ff* *sfffz* *sffz mp* *mf*

Htb. *sfffz* *sffz mp* *mf*

Cl. *sfffz* *sffz mf* *mp*

Sax. alto *sfffz* *sffz mf*

Cor. *sffz f*

Trp. *sffz* *sffz mf*

Trb. *sffz f*

Perc. 1 Cymb. Crash *ff* Glock. *ff*

2 Vibra. *ff*

VI. 1 *ff* *sfffz* *sffz mf* *poco f*

VI. 2 *ff* *sfffz* *sffz mf* *mf*

Alto *sffz f*

Vlc. *sffz*

Cb. *sffz* corde à vide seule