

Les Levants de Tiwanaku

I. Misterioso

II. Rituel

Claude LEDOUX - 2008

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Rue Ferdinand Nicolay 62
4420 Saint-Nicolas
Belgique
tel : 0032 4 252 97 60

Composition de l'orchestre - Instrumentation :

piccolo (aussi 3e flûte)

2 flûtes

2 hautbois - Cor anglais (aussi 3e hautbois)

2 clarinettes sib - Clarinette basse

2 bassons - Contrebasson

4 Cors

3 trompettes

2 trombones

Trombone basse

Tuba

Timbales (3)

2 Percussionnistes :

Percussions 1 :

Marimba

Caisse claire - tom grave

2 congas

Grosse caisse

grelots

2 triangles (grave - aigu)

2 cymbales (grave - aiguë)

2 tam-tams (grave - aigu)

jeu de cloches-tubes

Percussions 2 :

Vibraphone

2 woodblocks

2 bongos

Grosse caisse

2 triangles (grave - aigu)

2 cymbales (grave - aiguë)

Metal chimes

Maracas

1 gong : 

Célesta

Harpe

Cordes (quintette)

*La partition est écrite en ut - les altérations restent valables pour toute la mesure.
(mais célesta et piccolo sonnent 8va alta, contrebasson et contrebasses, 8va bassa)*

*Score in C. Accidentals apply throughout the bar. Celesta and piccolo sound 8va alta,
contrabassoon and double basses sound 8va bassa.*

II. Rituel

Pesante - avec un tempo flottant

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

$\downarrow = \text{ca } 52$

avec beaucoup de souffle \downarrow

Violin I

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

écrasé soutenu ! $\downarrow = \text{ca } 52$

écrasé soutenu ! \downarrow

Div in 2

Vln. II

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

écrasé soutenu ! $\downarrow = \text{ca } 52$

écrasé soutenu ! \downarrow

Div in 2

A.

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

écrasé soutenu ! $\downarrow = \text{ca } 52$

écrasé soutenu ! \downarrow

Div in 2

Vlc.

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

écrasé soutenu ! $\downarrow = \text{ca } 52$

écrasé soutenu ! \downarrow

Div in 2

Cb.

$\downarrow = \text{ca } 63$

poco rit. $\downarrow = \text{ca } 56$

écrasé soutenu ! $\downarrow = \text{ca } 52$

écrasé soutenu ! \downarrow

Div in 2

34

[♩] flatt [♩]

Picc. *avec beaucoup de souffle* flatt p

Fl. 1 f ff 12:8 flatt sfz-mf f

Fl. 2 sfz f ff 12:8 flatt sfz-mf f

Hbs. 1 ff p f sfz-mf f ff p f

Hbs. 2 f sfz-mf f ff p f

C. A. ff flatt 5 sfz-mf f ff p f

Pte cl. flatt psub sfz-mf f ff p f

Cl. 1 fp flatt sfz-mf f ff p f

Cl. B. f mf flatt sfz-mf f ff p f

Bsn. 1 f # mf flatt sfz-mf f ff p f

Bsn. 2 f mf flatt sfz-mf f ff p f

Cbsn. f ff flatt sfz-mf f ff p f

A

rit. ca 40 ca 48

Cors *senza gliss!* mf ff mf ff normale flatt norm flatt mf ff mf flatt ff mf ff mf

Tpt. 1 f 5 sfz mf f 5 sfz mf pp mf 3 flatt ff p mf 3 flatt ff mf

Tpt. 2 mf mf flatt ff p mf mf

Tpt. 3 mf mf mf mf

Tbn. mf mf ff ff ff ff

Tbn. mf mf ff ff ff ff

Tbn. B. mf mf ff ff ff ff

Tba. < f p ff ff ff ff ff ff ff

Timb. ff ff ff ff ff ff

cymb. mf gr. c. ff quasi f f ff f ff cut

Perc. 1 ff ff ff ff ff ff ff

Perc. 2 f ff vib ff vib sfz ff ff ff ff ff ff

Cel. f ff vib ff ff ff ff ff ff

Hp. ff ff zinguer les cordes ff ff ff ff ff ff

Vln. I f p ff sfz pp unis f ff sfp 3 pp Div in 2 f sffz f

Vln. II f p ff gliss ff sfz pp unis f ff sfp 3 pp sul pont f sffz f (sempre pont.)

A. ff 3 p ff feroce ff f ff sul pont gliss f f (sempre pont.)

Vlc. ff f mf ff p ff f ff f ff

Cb. ff p ff f ff f ff

A

rit. ca 40 ca 48

18 $\downarrow = \text{ca } 52$ $\downarrow = \text{ca } 66$ $\downarrow = \text{ca } 80$ $\downarrow = \text{ca } 100$ $\downarrow = \text{ca } 132$

Picc. $sffz$ f $sffz$ mf $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Fl. 1 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Fl. 2 $sffz$ $sffz$

Hbs. 1 $sffz$ $ff p$ $sffz$ $ff p$

Hbs. 2 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

C. A. $sffz$ $ff p$ $sffz$ $ff p$

Pte cl. $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$

Cl. 1 $b\flat$ $flatt$ $b\flat$ $flatt$ $b\flat$ $flatt$ $b\flat$ $flatt$ $b\flat$ $flatt$ $b\flat$ $flatt$

Cl. B. $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$ $b\flat$ $sffz$

Bsn. 1 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Bsn. 2 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Cbsn. $-$ $-$ $-$ $-$ $-$ $-$ $-$

Cors. $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$

Tpt. 1 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Tpt. 2 $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$ $sffz$ $flat$

Tpt. 3 $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Tbn. $sffz$ mf $sffz$ mf $sffz$ mf $sffz$ mf $sffz$ mf $sffz$ mf

Tbn. $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$

Tbn. B. $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$ $-$

Tba. ff $-$ $-$ $-$ $-$ $-$ $-$ $-$ f $-$ f

Timb. ff ff ff ff ff ff p

Perc. 1 ff cut ff cut ff cut ff cut ff cut $c. cl.$ $congas 1$ $tom grave$

Perc. 2 mf ff mf ff mf ff mf ff mf ff

Vib. f f f f f f f

Cel. f f f f f f f

Vln. I $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

Vln. II $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f $sffz$ f

A. $sffz$ ff $sffz$ ff $sffz$ ff $sffz$ ff $sffz$ ff $sffz$ ff

Vlc. ff ff ff ff ff ff ff

Cb. $-$ $-$ $-$ $-$ $-$ $-$ $-$

B

(♩ = <math>\frac{1}{2}</math> = ca 88)

28

Picc. *p* — *sffz* — *p* — *f*
 Fl. 1 *mp* — *sffz* — *pp*
 Fl. 2 *sffz* — *mp* — *sffz* — *p* — *f*
 Hbs. 1 *p* — *sffz* — *pp*
 Hbs. 2 *sffz*
 C. A. *pp* — *f* — *pp*
 Pte cl.
 Cl. 1 *sffz* — *mp* — *f* — *mf* — *pp*
 Cl. B. *sffz* — *mp* — *f* — *mf* — *pp*
 Bsn. 1 *sffz* — *mf*
 Bsn. 2 *sffz* — *mf*
 Cbsn. *mp* — *f* — *senza sordine*

Cors. *sffz* — *pp* — *pp* — *pp*
 Tpt. 1 *sffz* — *mf* — *f*
 Tpt. 2 *sffz* — *con sordine straight* — *p* — *pp*
 Tpt. 3 *sffz* — *senza sordine* — *p* — *pp*
 Tbn. *sffz* — *pp* — *pp* — *pp*
 Tbn. *pp* — *pp* — *pp* — *pp*
 Tbn. B. *p* — *pp* — *pp* — *pp*
 Tba. *pp*
 Timb. *sffz* — *ff*
 Perc. 1 *fff* — *sffz* — *pp* — *p* — *mf* — *caisse claire* *pp* — *pp* — *(misurato)* — *(misurato)*
 Perc. 2 *mf* — *p* — *pp* — *pp* — *p* — *pp* — *p* — *pp*
 Cel. *mf* — *p* — *ff* — *p* — *pp*

B

(♩ = <math>\frac{1}{2}</math> = ca 88)

Vln. I *sffz* — *p* — *mf* — *ff* — *pp* — *pp*
 Vln. II *sffz* — *p* — *unis* — *Div. in 2* — *p* — *ff* — *pp* — *pp*
 A. *sffz* — *normale* — *mf* — *p* — *ff* — *norm.* — *unis* — *pp*
 Vlc. *mf* — *p* — *ff* — *pp* — *p* — *ff* — *pp*
 Cb. *ppp* — *mf* — *p* — *ff*

41

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba

Timb.

c. cl. (misurato)

Perc. 1

Perc. 2

Vib.

Cel.

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

C

50

Picc. *f*

Fl. 1 *mf* *3*

Fl. 2 *p*

Hbs. 1 *p*

Hbs. 2 *p*

C. A.

Pte cl.

Cl. 1 *mf* *3*

Cl. B.

Bsn. 1

Bsn. 2

Cbsn. *p* *#*

Cors *pp* *mp*

Tpt. 1 *pp* *mp*

Tpt. 2 *pp* *mf* *3*

Tpt. 3 *pp* *mp*

Tbn. *pp* *mp*

Tbn. *pp* *mp*

Tbn. B. *pp* *mp*

Tba. *pp* *mp*

Timb. *pp* *mp* (misurato)

Perc. 1 *mf*

Perc. 2 *p* *3* *mf* *bongos 1* *3* *3* *mf* *p* *mf* *poco sfz* *mf* (Varese : Ionisation) *4:3* *4:3*

Vib.

Cel. *pizz*

Hp. *f*

C solo (norm) *s.p.* *mf* *3* norm *pp*

Vln. I *mf p* *f* solo (norm) *mf* *3* norm *pp*

Vln. II *s.p.* *mf* *3* norm *pp*

A. Div in 2 *mf* *3* norm *pizz*

Vlc. arco *mf* solo (norm) *3* norm *pp*

Cb. arco *s.p.* *mf* *f* norm *pp* pizz sempre *mf* *sfz*

60

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba

Perc. 1

Perc. 2

Cel.

Vln. I

Vln. II

A.

Vlc.

Cb.

congas 1
congas 2

mf

quasi f

p

gr.c.

mf

cymbale grave

p

unis
pizz bartok

f

quasi f

pizz bartok

pizz norm

mf

sfz

sfz

D

A page from a musical score for orchestra and percussion. The score includes parts for Picc., Fl. 1, Fl. 2, Hbs. 1, Hbs. 2, C. A., Pte cl., Cl. 1, Cl. B., Bsn. 1, Bsn. 2, Cbsn., Cors, Tpt. 1, Tpt. 2, Tpt. 3, Tbn., Tbn., Tbn. B., Tba., Perc. 1, Perc. 2, Vib., Cel., and Hp. The score features various dynamics such as *flatt*, *bouché +*, *quasi*, *grêlots*, and *cymbale aiguë*. The percussion part (Perc. 1) includes a rhythmic pattern with sixteenth-note figures and dynamic markings like *p*, *f*, *mf*, and *pp*.

D

2 soli

Vln. I

mp *mf* *p* pizz. *3* *quasi f* *sffz* *con sordine* *arco* *mf*

2 soli

Vln. II

mp *mf* *p* *3* *con sordine* *arco* *Div. in 2* *mf*

2 soli

A.

mp *mf* *p* *3* *3* *con sordine* *arco* *mf*

SOLO

Vlc.

mf *3* *3* *con sordine* *sfz*

Cb.

3 *3* *3* *con sordine* *sfz*

82

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Perc. 1

Perc. 2

Vib.

Cel.

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

E

92

Picc. 3
Fl. 1 3
Fl. 2 3 p
Hbs. 1 3 mf
Hbs. 2 3 mf
C. A. 3
Pte cl. 3
Cl. 1 3
Cl. B. ff mp mp
Bsn. 1 3 mp
Bsn. 2 3
Cbsn. mf

Cors
Tpt. 1 mf mp mp
Tpt. 2 mf senza sordine
Tpt. 3 senza sordine
Tbn. mf mp mp
Tbn. mf mp mp
Tbn. B. mf mp mp
Tba. mf mp
conga I
Perc. 2 pp mf 3 sfz
Cel.
Hp.

Vln. I pp mf
Vln. II pp mf
A. pp mf
Vlc. pp ff mf
Cb. pp mf ff mf

E

102

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

Vln. I

Vln. II

A.

Vlc.

Cb.

poco rit.

F

$\lambda = \text{ca } 132$

108

Picc. *mf*
Fl. 1
Fl. 2
Hbs. 1
Hbs. 2
C. A.
Pte cl.
Cl. 1
Cl. B.
Bsn. 1
Bsn. 2
Cbsn.

bouché ouvert

Cors
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
Tbn.
Tbn. B.
Tba.
Timb.
Perc. 1
Perc. 2

poco rit.

F

$\lambda = \text{ca } 132$

Vln. I
Vln. II
A.
Vlc.
Cb.

117

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte. cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

Perc. 1

Perc. 2

Cel.

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

G

122

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

Perc. 2

Cel.

Hp.

G

Vln. I

Vln. II

A.

Vlc.

Cb.

126

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Timb.

Perc. 2

Hp.

marimba

Vln. I

Vln. II

A.

Vlc.

Cb.

129

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte. cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

marimba

gr.c.

Perc. 2

Vln. I

Vln. II

A.

Vlc.

Cb.

H

131

Picc. Fl. 1 Fl. 2 Hbs. 1 Hbs. 2 C. A. Pte cl. Cl. 1 Cl. B. Bsn. 1 Bsn. 2 Cbsn.

Cors. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. Tbn. Tbn. B. Tba.

Timb. Perc. 1 Perc. 2

H

Vln. I Vln. II A. Vlc. Cb.

136

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Hbs. 1 *mf*

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors

Tpt. 1 *ff*

Tpt. 2

Tpt. 3 *ff*

Tbn.

Tbn.

Tbn. B. *ff*

Tba. *ff*

Timb. *f*

Perc. 1

Perc. 2 *ff*

Vln. I

Vln. II *ff*

A. *ff*

Vlc.

Cb.

145

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

Perc. 1

Perc. 2

Gong

Vln. I

Vln. II

A.

Vlc.

Cb.

IV.

155

Pic. fl. 1 fl. 2 Hbs. 1 Hbs. 2 C. A. Pte cl. Cl. 1 Cl. B. Bsn. 1 Bsn. 2 Cbsn.

Cors. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. Tbn. B. Tba. Timb. Perc. 2 Cel. Hp. Vln. I Vln. II A. Vlc. Cb.

legno battuto norm pizz
ff norm pizz
ff norm pizz
ff norm pizz
ff norm pizz bartok
ff norm

Cloches-tubes

J

159

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

Cloches-tubes

Perc. 2

Cel.

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

Cor 2

ff

mf

poco forte

con sordine plunger

con sordine wa-wa

poco forte

poco forte

sempr lascia vibrare

sff

gr. c.

mf

crescendo poco a poco

arco

5

arco

mf

crescendo poco a poco

crescendo poco a poco

J

162

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B. créer distorsions harmoniques

Bsn. 1

Bsn. 2

Cbsn.

Cors créer distorsions harmoniques

Tpt. 1

Tpt. 2 o+o...+o+o

Tpt. 3

Tbn.

Tbn. poco forte

Tbn. B.

Tba. poco forte

Timb.

cloches-t. un peu en dehors

cymb. cymbale grave

Perc. 2

Cel. mf

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

166

Picc. *mf*
Fl. 1 *mf*
Fl. 2 *mf*
Hbs. 1 *mf*
Hbs. 2 *mf*
C. A. *mf*
Pte cl.
Cl. 1 *mf* créer distorsions harmoniques (multiphoniques)
Cl. B.
Bsn. 1
Bsn. 2
Cbsn.
Cors *sfz* *gliss* *ff* Cor 2
Tpt. 1 *fp*
Tpt. 2 *fp* *f* *fp* o+o...+o+o
Tpt. 3 *f*
Tbn.
Tbn.
Tbn. B. *f* *gliss*
Tba.
Timb. *sffz* *poco forte* *crescendo poco a poco*
cloches-t.
Perc. 2 *poco sfz*
Gong *mf* *fsubito*
Cel. *mf* *ff* *mf* *mf* *mf*
Hp. *ff*
Vln. I *pizz ff* *arco* *mf* crescendo poco a poco *mf* *mf*
Vln. II *arco* *mf* crescendo poco a poco *mf* *mf*
A. *pizz ff* *mf* crescendo poco a poco *mf*
Vlc.
Cb.

169

Picc.

Fl. 1

Fl. 2

Hbs. 1

Hbs. 2

C. A.

Pte cl.

Cl. 1

Cl. B.

Bsn. 1

Bsn. 2

Cbsn.

Cors.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

Tbn. B.

Tba.

Timb.

cloches-t.

Gong

Cel.

Hp.

Vln. I

Vln. II

A.

Vlc.

Cb.

gliss.

gliss.

E

gliss.

K $\downarrow = \text{ca } 63$

173 Picc. -

Fl. 1 *mf flatt.*

Fl. 2 *mf*

Hbs. 1 -

Hbs. 2 -

C. A. -

Pte cl. *mf*

Cl. 1 *mf*

Cl. B. -

Bsn. 1 -

Bsn. 2 -

Cbsn. -

ff

Cors -

Tpt. 1 *con sordine*

Tpt. 2 *o+o...+o+o*

Tpt. 3 *senza sordine*

Tbn. *ff gliss. 5*

Tbn. -

Tbn. B. -

Tba. -

Timb. *7:6*

Perc. 1 *p gr. c.*

Perc. 2 *gr. c.*

Cel. -

Hp. -

Vln. I *ff*

Vln. II *ff*

A. *gliss.*

Vlc. -

Cb. *ff*

177

mf flatt.

f flatt.

f mf

ff p f

b> b>

mf flatt.

f mf

ff mf

ff

con sordine

mf ff

flatt. f p f

mf

mf

normale

mf

con sordine cup

mf flatt.

con sordine cup

mf < f

fp

mf

mf

violent

ff violent

ff

2 cymb. metal wind chimes tam-tam

violent

ff

pesante -

K $\downarrow = \text{ca } 63$

fpp sfz pp

fpp sfz pp

Div. in 2 sul pont. ff p mf

Div. in 2 3 fp < f = mf

ff

de plus en plus acharné

196 $\text{♩} = \text{ca } 66$ $\text{♩} = \text{ca } 88$ $\text{♩} = \text{ca } 112$ $\text{♩} = \text{ca } 144$

Picc. *sffz* *mf* *sffz* *mf*

Fl. 1 *sffz* *f* *sffz* *f*

Fl. 2 *sffz* *sffz*

Hbs. 1 *sffz* *ff p* *sffz* *ff p*

Hbs. 2 *sffz* *f* *sffz* *f*

C. A. *sffz* *ff p* *sffz* *ff p*

Pte cl. *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt*

Cl. 1 *sffz* *distortion* *sffz* *distortion* *sffz* *distortion* *sffz* *distortion* *sffz* *distortion* *sffz* *distortion*

Cl. B. *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f*

Bsn. 1 *< sffz* *f p* *sffz* *f p*

Bsn. 2 *< sffz* *f p* *sffz* *f p*

Cbsn. *-* *-* *-* *-* *f* *f* *-* *-*

sffz *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt* *sffz* *flatt*

Cors. *< sffz* *f p* *sffz* *f p*

Tpt. 1 *sffz* *mf* *sffz* *mf*

Tpt. 2 *< sffz* *mf* *sffz* *mf*

Tpt. 3 *sffz* *mf* *sffz* *mf*

Tbn. *sffz* *mf* *sffz* *mf*

Tbn. *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-*

Tbn. B. *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-* *-*

Tba. *-* *-* *-* *-* *f* *f* *-* *-*

Timb. *ff* *ff* *ff* *ff* *p* *ff* *-* *-*

Perc. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cel. *-* *-* *-* *-* *-* *-* *-* *-*

Hp. *f* *f* *f* *f* *f* *f* *f* *f*

Vln. I. *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f*

Vln. II. *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f*

A. *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff*

Vlc. *-* *-* *-* *-* *-* *-* *-* *-*

Cb. *-* *-* *-* *-* *ff* *ff* *-* *-*

dans l'us en plus acharné $\text{♩} = \text{ca } 66$ $\text{♩} = \text{ca } 88$ $\text{♩} = \text{ca } 112$ $\text{♩} = \text{ca } 144$

Vln. I. *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f*

Vln. II. *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f* *sffz* *f*

A. *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff* *sffz* *ff*

Vlc. *-* *-* *-* *-* *-* *-* *-* *-*

Cb. *-* *-* *-* *-* *f* *ff* *-* *-*