

# Les portes du paradis

Un homme marche à grandes enjambées vers les portes du paradis, puis frappe avec enthousiasme pour qu'on lui ouvre..

Patrick Maaded

17/05/2019

• = 96

2 3 4 5

Soprano

Contrebasse

Cor

Trompette

Timbales  
maillottes souples

Crotales

Caisse claire

Cymbales crash

Cymbale suspendue

Triangle

Tambourin

Gong

Kit de batterie

Piano

Harpe

Premiers violons

Seconds violons

Violoncelles

Contrebasses

pizz.

6 7 8 9 10

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

11 12 13 14

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

*f*

*mp*

15 16 17 18

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

19 20 21 22

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

23 24 25 *f* 26

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.  
Cb.

27 28 29 30

S.  
B.

Cor  
Trp.

Timb. *mf*

Crot.

C. C. *fla*

Cym.  
Cym. sus.

Tri.

Tambn.

Gong

Batt.

Ph.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

31 32 33 34

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.

Cb.

pizz.

pizz.

35 36 37 38

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

The musical score is arranged in a standard orchestral layout. The vocal parts (Soprano and Bass) are at the top, followed by woodwinds (Cor and Trp.), percussion (Timb., Crot., C. C., Cym., Cym. sus., Tri., Tambn., Gong, Batt.), piano (Pn.), harp (Harpe), and strings (Vlms I, Vlms II, Vlc., Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'fla'. The measures are numbered 35, 36, 37, and 38.

39 40 41 42

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe.

Vlms I.

Vlms II.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 39 through 42. The vocal parts (Soprano and Bass) are mostly silent in measure 39, with the Bass line starting in measure 40. The woodwinds (Cor and Trp) and Timpani (Timb.) enter in measure 40 with a rhythmic pattern of quarter notes. The Crotales (Crot.) play a continuous eighth-note pattern starting in measure 39. The percussion section includes Cymbals (C. C.), Suspended Cymbal (Cym. sus.), Triangle (Tri.), Tambourine (Tambn.), Gong, and Bass Drum (Batt.), with some activity in measures 40 and 42. The piano (Pn.) and harp (Harpe) parts are silent until measure 41, where they play sustained chords. The string section (Violins I and II, Viola, and Cello) provides a harmonic foundation with various rhythmic patterns throughout the measures.

43 44 45 46

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

Detailed description of the musical score: The score is arranged in a standard orchestral layout. The vocal parts (Soprano and Bass) are at the top. Below them are the woodwinds (Cor and Trp). The percussion section includes Timbale, Crotales, Congas, Cymbals, Suspended Cymbal, Triangle, Tambourine, Gong, and Bass Drum. The piano and harp are in the middle. The string section (Violins I and II, Viola, and Cello) is at the bottom. The score shows four measures of music. The vocal parts have melodic lines. The woodwinds are mostly silent. The percussion has rhythmic patterns. The piano and harp have accompaniment. The strings have a rhythmic pattern.

47 48 49 50

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.

Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlns I  
Vlns II  
Vlc.  
Cb.

51 52 53 54 55

S.  
B.

Cor  
Trp.

Timb.

Crot. *Depart immediat pour le paradis*

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlns I  
Vlns II  
Vlc.  
Cb.

56 57 58 59

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

60 61 62 63

S.  
B.

Cor.  
Trp.

Timb.  
Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlns I  
Vlns II  
Vlc.  
Cb.

64 65 66 67 68

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

69 70 71 72

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

*f*

normale

Detailed description of the musical score: The score is arranged in a standard orchestral layout. Measures 69 and 70 show vocal parts (Soprano and Bass) and percussion (Crotchet, Cymbal, Cymbal suspended, Triangle, Tambourine, Gong, and Battery). Measures 71 and 72 introduce the woodwinds (Cor and Trumpet), strings (Violins I and II, Viola, and Cello), and harp. The vocal parts have a melodic line starting in measure 71. The woodwinds and strings provide harmonic support. The harp has arpeggiated figures in measures 71 and 72. The dynamic marking *f* is present in measure 70, and the instruction 'normale' is above the strings in measure 71.

73 74 75 76

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

77 78 79 80 81 82

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 77 through 82. The vocal parts (Soprano and Bass) have a melodic line with eighth and quarter notes, and some measures contain dotted half notes. The woodwinds (Cor and Trp) are silent. The percussion section includes Timpani (silent), Crotales (silent), Cymbals (C. C. and Cym.), Suspended Cymbal (Cym. sus.), Triangle (Tri.), Tambourine (Tambn.), Gong, and Bass Drum (Batt.). The piano (Pn.) is silent. The harp (Harpe) plays a complex arpeggiated pattern. The strings (Vlms I, Vlms II, Vlc., Cb.) provide harmonic support with sustained notes and moving lines. A *mf* dynamic marking is present in the Violoncello part starting at measure 79.

83 84 85

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.  
Cb.

86 87 88 89 90 91 92 93

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

ouvert

Souvenirs du temps passé

94 95 96 97 98

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

99 100 101 102 103

S.

B.

Cor

Trp.

Timb.

Crot. *Rappel à l'ordre de Dieu*

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

normale

104 105 106 107

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

Detailed description of the musical score: The score is arranged in a system of staves. The vocal parts (Soprano and Bass) are at the top. Below them are the woodwinds (Cor and Trp.). The percussion section includes Timbale, Crotales, Congas, Cymbals, Suspended Cymbal, Triangle, Tambourine, Gong, and Bass Drum. The piano and harp parts are next. The string section consists of Violins I and II, Violoncello, and Contrabass. The notation includes various rhythmic values, accidentals, and articulation marks. The measures are numbered 104, 105, 106, and 107 at the top.

108 109 110 111 112 113 114

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

normale

Detailed description of the musical score: The score is arranged in a standard orchestral layout. The vocal parts (Soprano and Bass) have melodic lines with lyrics. The woodwinds (Cor and Trp) are currently silent. The percussion section includes Timpani (silent), Crotales (melodic), Cymbals (C. C., Cym., Cym. sus., Tri., Tambn.), Gong (sustained notes), and Bass Drum (Batt., melodic). The piano (Pn.) and harp (Harpe) are silent. The string section (Vlms I, Vlms II, Vlc., Cb.) provides harmonic support with various textures, including chords and moving lines. The word 'normale' is written above the second violin staff in measure 110.

121  
Gloire et beauté exprimées par Dieu

115 116 117 118 119 120 121

S.  
B.

Cor  
Trp.

Timb. *mf*

Crot.

C. C.

Cym. balayer *f*

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlins I *mf*

Vlins II

Vlc.

Cb. normale

122 123 124 125 126 127

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym. balayer

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.

Cb.

128 129 130 131 132 133

S.  
B.

Cor.  
Trp.

Timb.  
Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.  
Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

balayer

*f*

*mf*

Full

pizz.

134 135 136 137 138

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

139 140 141 142 143

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlns I

Vlns II

Vlc.

Cb.

The musical score is organized into five measures, numbered 139 to 143. The instruments are arranged in a standard orchestral layout. The string section (Vlns I, Vlns II, Vlc., Cb.) is at the bottom, followed by woodwinds (Cor, Trp.), percussion (Timb., Crot., C. C., Cym., Cym. sus., Tri., Tambn., Gong, Batt.), and keyboard (Pn., Harpe) at the top. The score shows a variety of musical textures, including a rhythmic pattern in the Timpani, sustained cymbals, and a full orchestral texture in the string section. The string section (Vlns I, Vlns II, Vlc., Cb.) is at the bottom, followed by woodwinds (Cor, Trp.), percussion (Timb., Crot., C. C., Cym., Cym. sus., Tri., Tambn., Gong, Batt.), and keyboard (Pn., Harpe) at the top. The score shows a variety of musical textures, including a rhythmic pattern in the Timpani, sustained cymbals, and a full orchestral texture in the string section.

144 145 146 147 148

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe.

Vlns I

Vlns II

Vlc.

Cb.

149 150 151 152 153 154

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.  
Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

Full

Full

*mf*

normale

balayer

155 156 157 158 159 160

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym. balayer balayer

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.

Cb.

161 162 163 164 165 166 167

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym. *mf*

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

*mp*

Detailed description of the musical score: The score is for measures 161 through 167. The vocal parts (Soprano and Bass) have melodic lines with some slurs and accents. The woodwinds (Cor and Trp) have sparse notes. The percussion section includes Timpani, Crotales, Cymbals (mf), Suspended Cymbals, Triangles, Tambourine, and Gong. The piano part is mostly silent. The harp has a complex texture with many notes and slurs. The strings (Violins I and II, Viola, and Cello) have a rhythmic accompaniment, with the Violins I part marked *mp* in measure 166.

168 169 170 171 172

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

173 174 175 176 177

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

*mf*

normale

178 179 180 181 182

S.

B.

Cor.

Trp.

Timb. *f*

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I *mf*

Vlms II

Vlc.

Cb. normale pizz.

183 184 185 186 187

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

fla

188 189 190 191

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.

Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.

Cb.

pizz.

192 193 194 195

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

196 197 198 199

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

200 201 202 203

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

204 205 206 *f* 207

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

208 209 210 211

S.  
B.

Cor  
Trp.

Timb. *mf*

Crot.

C. C. *fla*

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

212 213 214 215

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlns I

Vlns II

Vlc.

Cb.

The score is divided into four measures: 212, 213, 214, and 215. Measures 212 and 213 are mostly empty for most instruments, with some activity in the Crotale and Triangle. Measure 214 shows the beginning of a rhythmic pattern in the Bass, Horn, Trumpet, and Timpani parts. Measure 215 continues this pattern and adds activity in the suspended Cymbal and Triangle parts. The strings (Vlns I, Vlns II, Vlc., Cb.) play a consistent pizzicato accompaniment throughout. The Harp and Piano parts are also present but mostly silent.

216 217 218 219

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

220 221 222 223

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.

Tri.

Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

224 225 226 227 228

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe.

Vlms I

Vlms II

Vlc.

Cb.

*f*  
normale

229 230 231 232

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

233 234 235 236 237

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.

Cym. *mf*

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc. *mf*

Cb.

238 239 240 241

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.  
Cym. sus.

Tri.

Tambn.  
Gong

Batt.

Pn.

Harpe

Vlms I  
Vlms II

Vlc.  
Cb.

242 243 244 245 246 247 248

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

ouvert

249 250 251 252 253 254

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

*mf*

255 256 257 258 259

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

normale

260 261 262 263

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

264 265 266 267 268 269

S.  
B.

Cor  
Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

normale

270 271 272 273 274 275 276 277

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlns I

Vlns II

Vlc.

Cb.

balayer

278 279 280 281 282 283

S.  
B.

Cor.  
Trp.

Timb. *mf*

Crot.

C. C.

Cym. *f* balayer

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb. normale

284 285 286 287 288 289

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym. balayer

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb. pizz.

Full

Full

290 291 292 293 294

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlns I

Vlns II

Vlc.

Cb.

295 296 297 298 299

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe.

Vlns I

Vlns II

Vlc.

Cb.

The musical score consists of 15 staves. The top two staves are for Soprano (S.) and Bass (B.). The next three staves are for Cor (Cornet) and Trp (Trumpet). The next five staves are for percussion: Timb (Timpani), Crot (Cymbal), C. C. (Castanets), Cym. (Cymbal), Cym. sus. (Suspended Cymbal), Tri. (Triangle), Tambn. (Tambourine), and Gong. (Gong). The next two staves are for Piano (Pn.) and Harpe (Harp). The bottom four staves are for strings: Vlns I (Violins I), Vlns II (Violins II), Vlc. (Viola), and Cb. (Cello). The string parts feature a rhythmic pattern of eighth notes. The Vlns I part has a 'Full' dynamic marking and a hairpin. The Vlns II part has a 'Full' dynamic marking and a hairpin. The Vlc. part has a 'Full' dynamic marking and a hairpin. The Cb. part has a 'Full' dynamic marking and a hairpin.

300 301 302 303 304

S.

B.

Cor

Trp.

Timb.

Crot.

C. C.

Cym.

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlns I

Vlns II

Vlc.

Cb.

305 306 307 308 309 310

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong.

Batt.

Pn.

Harpe

Vlms I  
Vlms II  
Vlc.  
Cb.

Full

normale

311 312 313 314 315 316

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym. balayer

Cym. sus.

Tri.

Tambn.

Gong

Batt.

Pn.

Harpe

Vlms I

Vlms II

Vlc.

Cb.

317 318 319 320 321

S.

B.

Cor.

Trp.

Timb.

Crot.

C. C.

Cym. balayer

Cym. sus.

Tri.

Tambn.

Gong.

Batt.

Pn.

Harpe

Vlms I

Vlms II Full

Vlc. pizz.

Cb.

322 323 324 325

S.  
B.

Cor.  
Trp.

Timb.

Crot.

C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong

Batt.

Pn.

Harpe

Vlins I  
Vlins II  
Vlc.  
Cb.

fla

Full

S.  
B.  
Cor  
Trp.  
Timb.  
Crot.  
C. C.  
Cym.  
Cym. sus.  
Tri.  
Tambn.  
Gong  
Batt.  
Pn.  
Harpe  
Vlins I  
Vlins II  
Vlc.  
Cb.