

L'entrée au guerre

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♩=60

ppp *p*

Cl. en Sib

Bassons

Timbales

Tam-tam

Marimba

pp *p*

Violons I

Violons II

Altos

Contrebasses

p *pizz*

8

Cr. ang.

Cl.

Bsn.

Mar.

V. I

V. II

A.

C.B.

p *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

13

Cr. ang. *p* *f* *p*

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

Bsn. *f* *p* *f*

Hr. 3&4 *p*

Mar. *mf* *p* *f*

V. I *mf* *p* *f*

V. II *mf* *p* *f*

A. *mf* *p* *f*

C.B. *mf* *p* *f*

18

Cr. ang. *f* *p* *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *p* *f* *p*

Hr. 3&4 *f* *p* *p* *f* *p*

Mar. *mf* *f*

V. I *mf* *f*

V. II *mf* *f*

A. *mf* *f*

Vc. *f* *f*

C.B. *f* *f*

23

Cr. ang.

Cl.

Bsn.

Hr. 3&4

Timb.

Mar.

V. I

V. II

A.

Vc.

C.B.

30

Picc.

Fl.

Htb.

Cr. ang.

Cl.

Bsn.

Hr. 3&4

Timb.

Mar.

V. I

V. II

A.

Vc.

Vc.

C.B.

35

Picc. Fl. Htb. Cr. ang. Cl. Hr. 3&4 Timb. Mar. V. I V. II A. Vc.

p *f* *p* *f* *p* *mf* *p* *mf* *p* *mf*

Detailed description: This system of musical notation covers measures 35 to 38. It includes staves for Piccolo, Flute, Horn, Cor Anglais, Clarinet, Horn 3&4, Timpani, Maracas, Violin I, Violin II, Viola, and Violoncello. The music features a complex texture with woodwinds and strings. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). A double bar line with repeat dots is at the end of measure 38.

39

Picc. Fl. Htb. Cr. ang. Cl. Bsn. Hr. 3&4 Timb. Mar. V. I V. II A. Vc. Vc.

p *f* *p* *f* *p* *mf* *p* *mf* *p* *mf* *f*

Detailed description: This system of musical notation covers measures 39 to 42. It includes staves for Piccolo, Flute, Horn, Cor Anglais, Clarinet, Bassoon, Horn 3&4, Timpani, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music continues with similar textures and dynamics. Dynamic markings include *p*, *f*, and *mf*. A double bar line with repeat dots is at the end of measure 42.

43

Htb. *p* *f*

Cr. ang. *p*

Cl. *f*

Bsn. *p*

Hr. 3&4 *p*

Timb.

Mar. *p*

V. I *p*

V. II *p*

A. *p*

Vc. *p*

Vc. *p*

45

Picc. *p* *mf* *p*

Fl. *p* *f* *p*

Htb. *p* *f*

Cr. ang. *f* *p*

Cl. *p* *f*

Bsn. *f* *p*

Hr. 3&4 *f* *p*

Trp. Ut

Timb. *f* *p sub* 3

Mar. *mf*

V. I *mf* V

V. II *mf* V

A. *mf* V

Vc. *f*

Vc. *f*

49 $\text{♩} = \text{♩}$

Htb. *mf*

Cr. ang.

Cl. *mp* *mf* *mp* *mf* *mp* *mf*

Cl. B.

Bsn.

Hr. 1&2 *mp* *mf* *mp* *mf* *mp* *mf*

Hr. 3&4

Trp. Ut *mf*

Trb. *mf*

Trb. B. *mf*

Tb. *mf*

Timb. *f*

S. *f*
No pain No gain No pain

A. *f*
No pain No gain No pain

T. *f*
No pain No gain No pain

B. *f*
No pain No gain No pain

V. I. $\text{♩} = \text{♩}$

V. II.

A. $\text{♩} = \text{♩}$

Vc. $\text{♩} = \text{♩}$

62

Picc.

Fl.

Htb.

Cr. ang.

Cl.

Cl. B.

Bsn.

Hr. 1&2

Hr. 3&4

Trp. Ut

Trb.

Tb.

Timb.

Mar.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

à 2

p

ff

f *p*

2

guerre les guide à la rage heure la rage heure

heure Ha gards, la guerre les guide la rage heure

guide. Ha gards, la rage heure la rage heure

à la rage heure la guerre les guide la rage heure

67

Timb.

V. I

V. II

A.

Vc.

f

pp

pp

pp

pp

mf *espress.*

SOLO

SOLO

divi

80

Timb.

V. I

V. II

A.

Vc.

p

mf

pp

SPECIMEN