



Marie-Christine Raboud-Theurillat

Compositeur, Interprete, Professeur

Suisse, St Triphon

A propos de l'artiste

Née à Monthey (Suisse) dans une famille de musiciens, elle est très tôt initiée au piano et au violon.

Elle écrit des œuvres de musique de chambre, de musique pour chœur et de musique sacrée.

À son activité de compositrice, elle ajoute celle d'organiste et de professeur de piano et d'orgue au conservatoire cantonal de Sion.

«... D'une perfection toute classique, le style de Marie-Christine Raboud-Theurillat se situe dans la ligne des grands maîtres. Cependant, l'audacieux tissu harmonique, la densité du propos et la complexité des rythmes sont bien de notre époque ».

(Jean Cossetto)

Qualification: Diplômes d'orgue et de piano

Site Internet: <http://www.alauda.ch>

Sociétaire : SUISA - Code IPI artiste : 00189 94 27 03

A propos de la pièce

Titre:	Apocalypsis 3 Drakon [op 60]
Compositeur:	Raboud-Theurillat, Marie-Christine
Arrangeur:	Raboud-Theurillat, Marie-Christine
Licence:	Marie-Christine Raboud-Theurillat © All rights reserved
Instrumentation:	Choeur et Orchestre
Style:	Religieux - Contemporain
Commentaire:	oratorio

Marie-Christine Raboud-Theurillat sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_melina.htm

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III - Dragon

Ap 12,3

Καὶ ὤφθη ἄλλο σημεῖον ἐν
τῷ οὐρανῷ, καὶ ἰδοὺ
δράκων μέγας πυρρός.

Et apparut un autre signe dans
le ciel : un grand dragon rouge
feu.

Conducteur 4'40"

III - Dragon

Ap 12,3

M.-Ch. Raboud-Theurillat

♩ = 66

cresc. e accel. *mf* *proc. e accel.*

Flûte

Hautbois

Cor de basset

Basson

Cor fa

Trompette

Tuba

Percussion

Orgue

Soprano

Mezzo-Soprano

Alto

Ténor

Baryton

Basse

Violon 1

Violon 2

Alto

Violoncelle

Contrebasse

This musical score is for the third movement, 'III - Dragon'. It is written for a large orchestra and includes the following parts:

- Fl. (Flute):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*. Performance markings include *a tempo* and *cresc. e accel.*
- Hb. (Horn):** Plays a melodic line with accents and slurs. Dynamics include *sfz*.
- c. bs. (Clarinet):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Bsn. (Bassoon):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Cor (Cor Anglais):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Tpt. ré (Trumpet):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Tba. (Trombone):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Perc. (Percussion):** Features Cymbales and Caisse claire. Dynamics include *sfz*.
- Org. (Organ):** Features a 4'21' mixt. Dynamics include *ff*.
- S. (Saxophone):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- Mez. (Mezzosoprano):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- A. (Alto):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- T. (Tenor):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- Bar. (Baritone):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- B. (Bass):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- Vln. 1 (Violin 1):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Vln. 2 (Violin 2):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz* and *mf*.
- Alt. (Viola):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- Vc. (Violoncello):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.
- Cb. (Contrabasso):** Starts with a 5-measure rest, then plays a melodic line with accents and slurs. Dynamics include *sfz*.

This musical score is for the third movement, 'III - Dragon', and is written for a large orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Horn (Hb.), Clarinet in B-flat (c. bs.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in C (Tpt. ré), Trombone (Tba.), Percussion (Perc.), Organ (Org.), Saxophone (S), Mezzosoprano (Mez.), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The second system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Alto (Alt.), Viola (Ve.), and Cello (Cb.). The score features a variety of musical notations, including dynamic markings such as *mp* (mezzo-piano), *ff* (fortissimo), and *ffz* (fortissimo with accent), and performance instructions like *a tempo* and *cresc. e accel.* (crescendo and acceleration). The percussion part includes specific instructions for 'Cymbales et bloc chinois' and 'Caisse claire'. The string parts are mostly silent in the first system but become active in the second system.

Fl. *a tempo*

Hb.

c. bs.

Bsn.

Cor

Tpt. ré

Tba.

Perc. Cymbales et bloc chinois *sfz*

Org. *p*
4'21"
sb 16'8"

S

Mez.

A

T

Bar.

B

Vln. 1 *sfz* *div.*

Vln. 2 *sfz*

Alt. *sfz*

Vc. *sfz*

Cb. *sfz*

10 *cresc. e accel.* Molto agitato, senza rigore ♩ = 66

Fl. *fff* *sfz*

Hb. *fff* *sfz*

c. bs. *fff* *sfz*

Bsn. *fff* *sfz*

Cor. *fff* *pp*

Tpt. ré. *fff* *sfz* Trompette en ut

Tba. *fff* *pp*

Perc. *pp* Caisse claire *fff* Cymbales et bloc chinois *sfz* Grosse caisse, roulement sourd *pp*

Org. *fff* *sfz* + mixt *pp* soubasse 16'

S.

Mez.

A.

T.

Bar. *mf* stretto (sempre simile)

B. *mf* stretto (sempre simile)

Vln. 1 *fff* *sfz* *fff*

Vln. 2 *fff* *sfz* *fff*

Alt. *fff* *sfz* *fff*

Vc. *fff* *pp*

Cb. *fff* *pp*

kaí oph - the al-lo sé-mei - on -
 kaí oph - the al-lo sé-mei - on -

14

Fl.

Hb.

c. bs

Bsn.

Cor

Tpt. ré

Tba.

Perc.

Org.

S

Mez.

A

T

Bar.

B

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

mf *stretto (sempre simile)*

kaï oph - thè sé-mei-on èn to ou-ra - nó kaï oph - thè al - lo sé-mei-on èn to ou-ra - nó

kaï oph - thè al - lo sé-mei-on èn to ou-ra - nó kaï oph - thè

èn to ou-ra - nó kaï oph - thè al - lo sé-mei-on èn to ou-ra - nó kaï oph - thè

èn to ou-ra - nó kaï oph - thè al - lo sé-mei-on èn

22

Fl.

Hb.

c. bs.

Bsn.

22

Cor

Tpt. ré

Tba.

22

Perc.

22

Org.

22

S

Mez.

A

T

Bar.

B

22

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

f

ff

kaï oph - thè al - lo sé - mei - on kaï i - dou dra - kon mé - gas pour - ros èn to ou - ra - nô kaï oph - thè al - lo sé - mei - on

kaï oph - thè al - lo sé - mei - on kaï i - dou dra - kon mé - gas pour - ros éc - kon ké - pha - las hép - ta kaï oph - thè al - lo sé - mei - on

kaï oph - thè al - lo sé - mei - on èn to ou - ra - nô kaï oph - thè al - lo sé - mei - on

mé - gas pour - ros kaï oph - thè al - lo sé - mei - on èn to ou - ra - nô kaï i - dou dra - kon kaï oph - thè

mé - gas pour - ros kaï oph - thè al - lo sé - mei - on èn to ou - ra - nô kaï i - dou dra - kon kaï oph - thè

f

ff

f

f

f

f

26

Fl.

Hb.

c. bs.

Bsn.

26

Cor.

Tpt. ré.

Tba.

26

Perc.

26

Org.

26

S.

Mez.

A.

T.

Bar.

B.

26

Vln. 1.

Vln. 2.

Alt.

Vc.

Cb.

en - to ou - ra - - - - - no dra - kon mé - gas pour - - - - - ros

en - to ou - - - - - ra - - - - - no dra - kon mé - gas pour - - - - - ros

dra - - - - - kon mé - - - - - gas pour - - - - - ros

al - lo sé - mei - on en - to ou - ra - - - - - no

al - lo sé - mei - on en - to ou - ra - - - - - no

al - lo sé - mei - on en - to ou - ra - - - - - no