

Au-delà de la peur



Configuration Orchestrale

- p4-* Basse : *Elec. Standard*
- p6-* Choir : *Aah*
- p4-* Cuivres : *Ensemble (Ut)*
- p5-* Drums : *5 fûts*
- p1/2-* Guitare 1 : *Elec. Distors.*
- p1/2-* Guitare 2 : *Elec. Distors.*
- p1-* Guitare 3 : *Elec. Distors.*
- p6-* Guitare 4 : *Folk*
- p6-* Piano
- p3-* Synthé brass : *Too Much Heat*

Au-delà de la peur

Guitares Distorsion (x 3)

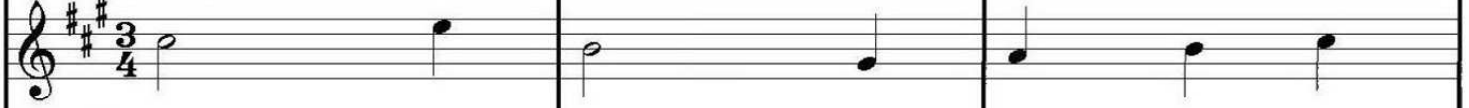
Musique :
Pierre ROCCIA

♩ = 120
introduction

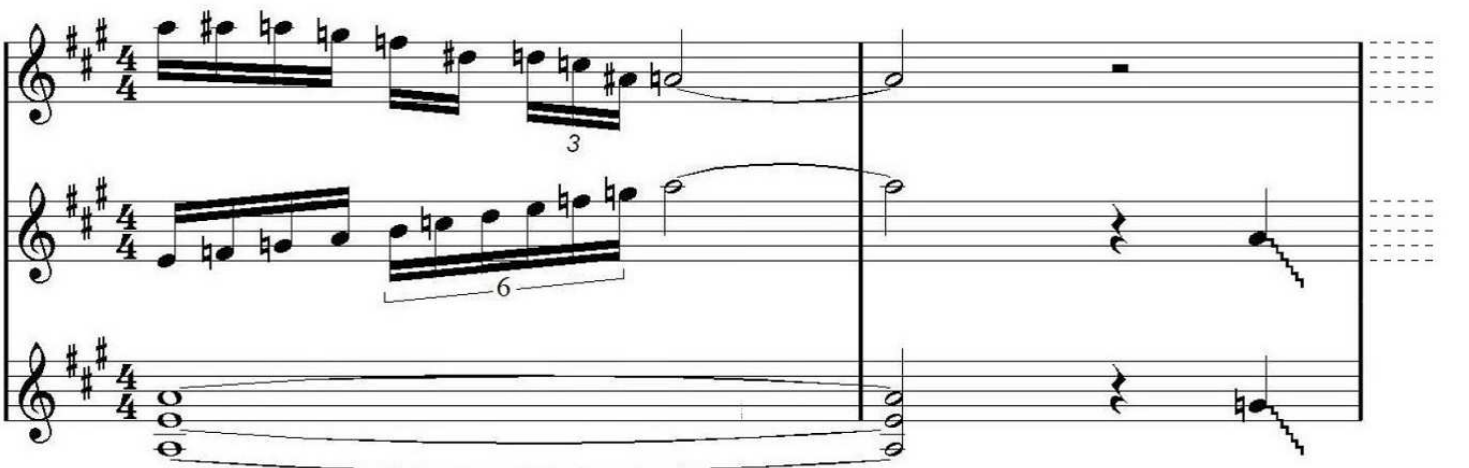
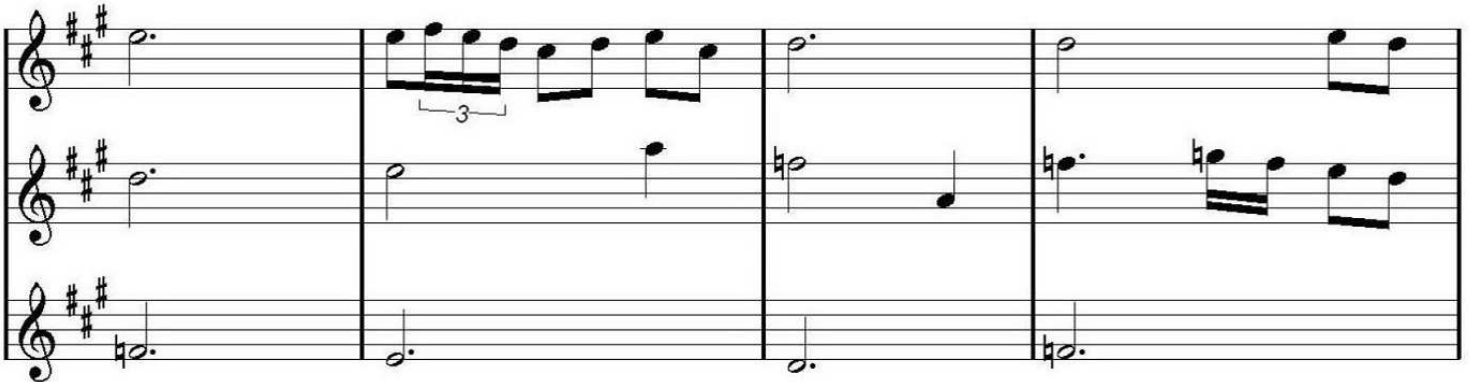
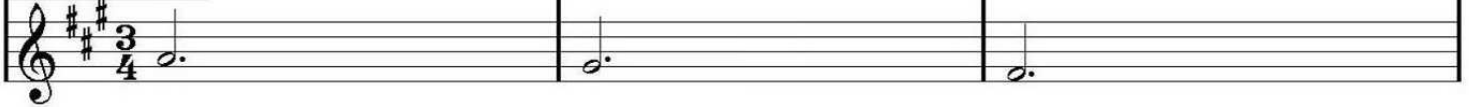
Guit.Disto.1



Guit.Disto.2



Guit.Disto.3



Guit.Disto.1 (suite)

Four staves of music in G major (one sharp). The first staff begins with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, often beamed in groups of three (trios). The second staff continues with similar rhythmic patterns, including some chromatic movement. The third staff is more complex, with many beamed eighth notes. The fourth staff concludes the section with a double bar line and repeat dots.

Guit.Disto.2 (suite)

Seven staves of music in G major. This section is characterized by a heavy use of triplets, indicated by a '3' over groups of three notes. The rhythm is primarily eighth and sixteenth notes. The music includes various articulations such as slurs and ties. The section ends with a double bar line on the seventh staff.

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Synthé

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Too Much Heat (HALionOne)

The musical score is written for a synth instrument in 3/4 time, with a tempo of 120 beats per minute. The key signature is three sharps (F#, C#, G#). The score is divided into six systems, each with a treble and bass staff. The first system shows the initial melody and accompaniment. The second system continues the melody with some rests and a change in the bass line. The third system introduces a more complex accompaniment with triplets and sustained chords. The fourth system continues this pattern with more triplets and sustained chords. The fifth system features a more active bass line with triplets. The sixth system concludes the piece with a final chord and a repeat sign, marked '3 fois' (3 times).

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Musique :
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Basse

5 staves of bass line music in 3/4 time, key of D major. The first staff begins with a 10-measure rest. The music features eighth and sixteenth notes, with triplets marked '3' appearing in the second, third, fourth, and fifth staves. The piece concludes with a double bar line and the instruction '3 fois' (3 times).

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Cuivres

4 staves of copper line music in 3/4 time, key of D major. The first staff begins with a 13-measure rest. The music is characterized by eighth and sixteenth notes, with numerous triplets marked '3' throughout. The piece ends with a double bar line and a 15-measure rest.

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Drums

Musique :
Pierre ROCCIA

♩=120

Drum score for 'Au-delà de la peur' in 3/4 time, tempo 120. The score is written on a single staff with a treble clef. It begins with a 10-measure rest, followed by a series of eighth and sixteenth notes, including triplets. The score is divided into three repeated sections, each marked '1ère fois', '2ème fois', and '3ème fois'. The notation includes various drum symbols (circles with 'x' for cymbals, vertical lines for snare, and horizontal lines for bass) and rests. The final measure of the third section ends with a double bar line.

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$\text{♩} = 120$ $\text{♩} = 120$

Piano

The piano part begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It features a 10-measure rest followed by a series of chords and a melodic line. A 12/8 time signature change occurs in the second measure of the second system. The piece concludes with a final chord.

Guit. Folk

The folk guitar part is written in a treble clef with a key signature of two sharps. It consists of five systems of music, each containing a single melodic line. The piece ends with a double bar line and repeat dots.

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Musique :
Pierre ROCCIA

$\text{♩} = 120$

Aah Choir

The choir part is written in a treble clef with a key signature of two sharps and a 3/4 time signature. It features four systems of music. The first three systems contain sustained chords and melodic lines with slurs. The fourth system begins with a 10-measure rest, followed by a series of chords and a final melodic phrase. The piece concludes with a double bar line and repeat dots.

