

Mythe de l'artiste taciturne, insomniaque, dépendant à la
caféine, attablé jusqu'à l'aube à un bureau mal éclairé et
jonché des ébauches d'œuvres incomplètes, griffonnées dans la
marge de quelques carnets aux feuilles jaunies, dans le
désordre rassurant d'une chambre nimbée de fumées troubles

for orchestra and electronics

8'

Orchestration

Piccolo
Flute 1
Flute 2

Oboe 1
Oboe 2
Oboe 3

Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3 (doubling Bass Clarinet)

Bassoon 1
Bassoon 2
Contrabassoon

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3

Trombone 1
Trombone 2
Trombone 3

Tuba

Percussion 1 (Crotales)
Percussion 2 (2 snare drums, vibraphone)
Percussion 3 (2 snare drums, vibraphone)

Harp
Piano

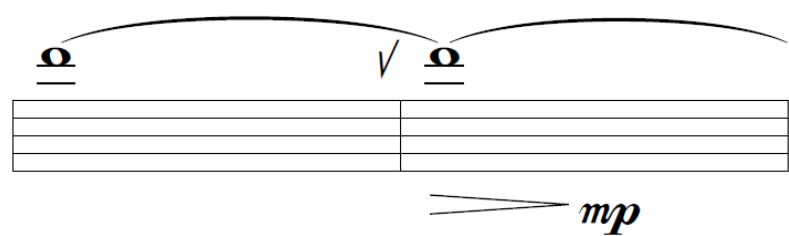
Violin Ia
Violin Ib
Violin IIa
Violin IIb

Viola a
Viola b

Cello a
Cello b

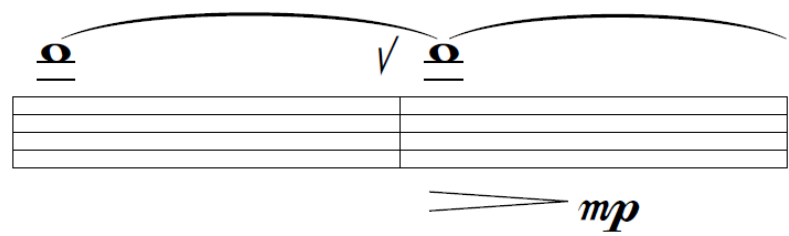
Double bass

Woodwinds



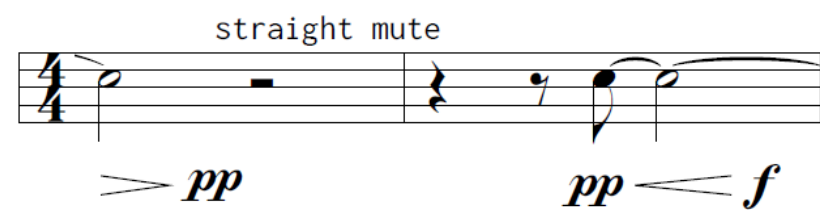
Breathing marks :
tick marks indicate where to breathe (only if a breath is needed) during sustained notes.

Brass



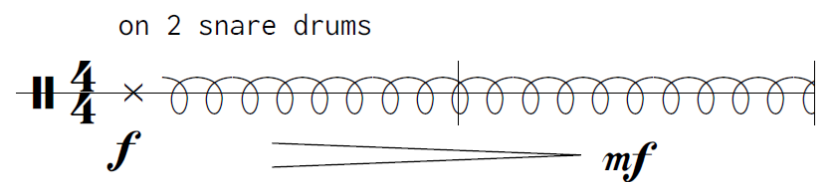
Breathing marks for trumpet 1 :
tick marks indicate where to breathe (only if a breath is needed) during sustained notes.

Other brass instruments (hn 1-4; tpt 2-3; tbn 1-3; tba): breathing ad lib., never synchronise with other players.



Mutes:
straight mutes and harmon mutes (stem out) are used for trumpets and trombones, and a mute is also used for the tuba.
Where possible, this is indicated bars in advance to leave the players time to mute or unmute the instrument.

Percussion



Snare drums:
this notation indicates brushing of two snare drums (one hand on each) with brushes.
The motion should be either unmeasured or paced on a crotchet beat (60 bpm).



Bowed percussion:
the vibraphones and crotales are always bowed throughout the piece.
The dynamic range indicated is a guide, performers should try to stay within it as much as possible.
The goal is for the sound to blend in with the rest of the orchestra

Harp

loud bisbigl.

8^{va}—

r.h.

l.h.

4/4

4/4

Loud bisbigliando:

this technique is used throughout the piece. The goal is to get an unmeasured, high and relatively loud tremolo effect between the notes of two chords (one for each hand).

Above is the notation (on the left) and sounding result (on the right), although the tremolo does not have to be measured, and the left and right-hand materials can overlap; the order of the notes is not so important.

Piano

pp

f

sost. pedal

Strumming the strings inside the piano with a mallet:

with the exception of the last two bars, the piece's entire piano part is composed of this technique.

A chord (notated with diamond noteheads) is silently depressed, the sostenuto pedal is pressed down, and the strings within the range notated are then strummed using a very soft marimba mallet in an oscillating motion (back and forth within the greater back and forth of the range, as indicated by the wavy line).

This part has been notated to accommodate the bars of a Steinway Model D's frame, and all strumming ranges should be achievable in that piano without skipping.

Strings

The image displays a musical score for four string instruments: Violin, Viola, Cello, and Double Bass. The score is written in D major, indicated by two sharps (F# and C#) in the key signature. The time signature is 4/4. The Violin part is in treble clef, while the Viola, Cello, and Double Bass parts are in bass clef. The score includes fingerings (I-IV) and bowings (up and down bows) for each instrument. The Violin part starts with a treble clef and a key signature of two sharps. The Viola, Cello, and Double Bass parts start with a bass clef and a key signature of two sharps. The score is divided into measures by vertical bar lines. The Violin part has 16 measures, the Viola part has 16 measures, the Cello part has 16 measures, and the Double Bass part has 16 measures. The fingerings and bowings are indicated by numbers and arrows above or below the notes.

Natural harmonics:

the above map shows all natural harmonics used within the piece, for all string instruments. Players are welcome to change the notated node of a harmonic to a different node on the same string producing the same pitch.

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The melody is written in the treble clef, starting on a G4 note, moving to A4, B4, and then C5. The bass line is written in the bass clef, starting on a G3 note, moving to F3, E3, and then D3. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is marked with a mezzo-forte (*mf*) dynamic. The score is divided into two systems, each containing a vocal line and a piano accompaniment line. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

Artificial harmonics:

cellos and second violins have touch fourth artificial harmonics in their parts, as notated above.

These can be played on any string.

Electronics

The orchestra is accompanied by a fixed media track.

It is made up of a stereo signal, to be played back through a PA, and a mono track, played through a single speaker placed on stage (under or in the piano; in the orchestra between winds and strings; or near the conductor).

The electronics are relatively simple, and can either be triggered by cues, or play continuously, with the conductor listening to a click-track.

Score in C

Mythe de l'artiste taciturne, insomniaque, dépendant à la caféine,
 attablé jusqu'à l'aube à un bureau mal éclairé et jonché des ébauches d'œuvres incomplètes,
 griffonnées dans la marge de quelques carnets aux feuilles jaunies,
 dans le désordre rassurant d'une chambre nimbée de fumées troubles

Tanguy Pocquet du Haut-Jussé

Score for Tanguy Pocquet du Haut-Jussé

Instrumentation: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Oboe 3, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bassoon 1, Bassoon 2, Contrabassoon, Horns in F 1,3, Horns in F 2,4, Trumpet in B♭ 1, Trumpet in B♭ 2,3, Trombone 1, Trombone 2,3, Tuba, Crotales, Snare Drum 1, Snare Drum 2, Harp, Piano, Violin I, Violin II, Viola, Cello, Contrabass.

Tempo: ♩ = 60

Key Signature: One flat (B♭)

Time Signature: 4/4

Score Details:

- Piccolo:** Starts with *ff*, then *f*, then *mp*, then *f*. Dynamics are marked with hairpins.
- Flute 1:** Starts with *ffp*, then *f*. Dynamics are marked with hairpins.
- Flute 2:** Starts with *fp*, then *f*. Dynamics are marked with hairpins.
- Oboe 1:** Starts with *fp*, then *f*. Dynamics are marked with hairpins.
- Oboe 2:** Starts with *fp*, then *f*. Dynamics are marked with hairpins.
- Oboe 3:** Starts with *p*, then *f*. Dynamics are marked with hairpins.
- Clarinet in B♭ 1:** Starts with *fp*, then *f*. Dynamics are marked with hairpins.
- Clarinet in B♭ 2:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Clarinet in B♭ 3:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Bassoon 1:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Bassoon 2:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Contrabassoon:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Horns in F 1,3:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Horns in F 2,4:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Trumpet in B♭ 1:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Trumpet in B♭ 2,3:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Trombone 1:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Trombone 2,3:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Tuba:** Starts with *f*, then *f*. Dynamics are marked with hairpins.
- Crotales:** Starts with *p*, then *mf*, then *mp*, then *mf*. Dynamics are marked with hairpins.
- Snare Drum 1:** Starts with *f*, then *mf*, then *mp*. Dynamics are marked with hairpins.
- Snare Drum 2:** Starts with *f*, then *mf*, then *mp*. Dynamics are marked with hairpins.
- Harp:** Starts with *p*, then *f*. Dynamics are marked with hairpins.
- Piano:** Starts with *p*, then *f*. Dynamics are marked with hairpins.
- Violin I:** Starts with *pp*, then *p*. Dynamics are marked with hairpins.
- Violin II:** Starts with *p*, then *p*. Dynamics are marked with hairpins.
- Viola:** Starts with *p*, then *p*. Dynamics are marked with hairpins.
- Cello:** Starts with *p*, then *p*. Dynamics are marked with hairpins.
- Contrabass:** Starts with *p*, then *p*. Dynamics are marked with hairpins.

This page of the musical score, numbered 9, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1, 2, and 3 (Ob. 1, 2, 3), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1 and 2 (B♭ Tpt. 1, 2), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), and Tuba.
- Strings:** String Drums 1 and 2 (S.Dr. 1, 2), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Keyboard:** Harp (Hp.) and Piano (Pno.).
- Other:** A section labeled "A" is marked in the piano part.
- Dynamics and Articulations:** The score includes a wide range of dynamics from *ppp* (pianississimo) to *f* (forte), as well as articulations like accents, slurs, and staccato.
- Rehearsal Mark:** A rehearsal mark "9" is placed at the beginning of the page.

17

Picc. *ff* *f* *p* *f* *ff* *f* *mp* *f*

F1. 1 *ff* *mf* *ff* *f* *mf* *ff* *f* *p* *pp*

F1. 2 *ff* *f* *ff* *ff* *f* *ffp* *f* *pp* *f* *pp* *f*

Ob. 1 *p* *ffp* *f* *ff* *p* *ffp* *pp* *p* *pp* *p*

Ob. 2 *ppp* *f* *p* *ffp* *f* *pp* *p* *pp* *p*

Ob. 3 *ppp* *ffp* *p* *f* *pp* *p* *f*

B♭ Cl. 1 *ffp* *f* *p* *ff* *f* *pp* *pp* *p*

B♭ Cl. 2 *ppp* *ffp* *f* *ff* *f* *pp* *pp* *p* *pp* *p*

B♭ Cl. 3 *ppp* *f* *p* *ff* *p* *ff* *p* *pp*

Bsn. 1 *ffp* *f* *ffp* *fp* *mp* *pp* *p*

Bsn. 2 *f* *ff* *p*

C. Bn.

Hn. 1,3 *ppp* *p* *ff* *f* *p* *pp* *f*

Hn. 2,4 *ffp* *f* *pp* *ff* *p* *p* *mf* *mp*

B♭ Tpt. 1 *ff* *p* *pp* *f* *pp* *f*

B♭ Tpt. 2,3 *ppp* *f* *p* *pp* *f* *p* *f*

Tbn. 1 *pp* *f* *pp* *p* *ff* *f* *p*

Tbn. 2,3 *p* *f* *ff* *p* *pp* *ppp*

Tuba *pp* *f* *pp* *f* *mute*

Crt. *mp* *mf*

S.Dr. 1 *mp* *mf* *to vibraphone* *bowed (always)* *mp* *mf* *keep dynamic level as even as possible*

S.Dr. 2

Hp. *mf* *f*

Pno. *p* *p* *ff* *p* *p* *f*

sost. pedal

17

Vln. I *f* *mf* *p* *f* *p*

Vln. II *f* *mf* *p* *f* *p*

Vla. *f* *mp* *mf* *p* *f* *p* *f*

Vc. *p* *fp* *fp* *fp* *f* *pp*

Cb. *p* *fp* *fp* *fp* *f*

25

Picc. *p* *fp* *p* *pp* *pp* *f* *ppp*

Fl. 1 *fp* *pp* *mp* *pp* *p* *f* *p* *pp* *mf* *f* *ff* *pp*

Fl. 2 *pp* *ffp* *p* *pp* *p* *f* *p* *f* *ff* *pp*

Ob. 1 *ffp* *p* *f* *p*

Ob. 2 *f* *pp* *f* *pp* *p* *pp* *f* *pp*

Ob. 3 *p* *f* *pp* *p* *f* *p* *f* *ppp*

B♭ Cl. 1 *ffp* *f* *pp* *f* *pp* *mp*

B♭ Cl. 2 *f* *p* *ffp* *f* *p* *pp* *p* *ppp*

B♭ Cl. 3 *ffp* *mp* *pp* *pp* *f* *p* *f* *pp*

Bsn. 1 *mf* *mp* *mf* *mp*

Bsn. 2 *pp* *ff* *pp*

C. Bn. *f* *p*

25

Hn. 1, 3 *p* *fp* *p* *f* *p* solo

Hn. 2, 4 *p* *pp* *p* *p* *f* *p* solo *pp*

B♭ Tpt. 1 *ffp* *mp* *pp* *f* *p* *p* *p* *pp*

B♭ Tpt. 2, 3 *p* *f* *p* *pp*

Tbn. 1 *p*

Tbn. 2, 3 *pp* *f* *pp* solo (tbn. 2) *p*

Tuba (muted) *pp* *f* *pp* *p* unmute

25

Crt. *pp* *f* *pp* *p* *pp*

25

Vib. *pp* *pp*

S. Dr. 2

25

Hp. *mf* *f* *mf*

25

Pno. *p* *f* *p* *pp* sost. pedal

25

Vln. I *f* *p* *f* *p* *f* *p*

Vln. I *III* *p* *III* *f* *mp* *p* *f* *p*

Vln. II *mf* *p* *f* *mp* *p* *f* *p*

Vln. II *III* *p* *IV* *p* *f* *mp* *pp*

Vla. *p* *mp* *p* *f* *III* *p*

Vla. *III* *p* *I* *f* *mp* *f* *p*

Vc. *mp* *p* *f* *mp* *p* *f* *pp*

Vc. *p* *mp* *p* *p* *f* *p*

Cb. *p* *mp* *f* *mp* *p* *f* *pp*

D

33

Picc. *fp* *f* *fp* *f* *f*

Fl. 1 *p* *f* *ffp* *f* *p* *p* *f*

Fl. 2 *p* *f* *f* *f* *p* *ff* *p*

Ob. 1 *f* *pp* *f* *ff* *mf*

Ob. 2 *p* *f* *f* *ff* *p* *f* *ff*

Ob. 3 *p* *f* *p* *ff* *p* *f*

B♭ Cl. 1 *p* *f* *p* *f* *f* *p* *ff* *f*

B♭ Cl. 2 *p* *f* *p* *f* *f*

B♭ Cl. 3 *p* *f* *ff* *p* *f*

Bsn. 1 *f* *p* *f* *p*

Bsn. 2 *f* *p* *ff* *p* *f* *p*

C. Bn. *f* *p* *ff* *p* *f* *p*

33

Hn. 1, 3 *pp* *f* *pp* *pp*

Hn. 2, 4 *p* *pp* *p* *pp* *pp*

B♭ Tpt. 1 *p* *f* *p* *p* *f* *p* *pp*

B♭ Tpt. 2, 3 *p* *f* *p* *p* *f* *pp* *p*

Tbn. 1 *f* *pp* *p*

Tbn. 2, 3 *f* *pp* *p*

Tuba *p* *pp* *p* *pp* *p* (unmuted)

33

Crt. *mp - mf*

Vib. *mp - mf*

S.Dr. 2 *mp - mf* to vibraphone *mp - mf* bowed (always) keep dynamic level as even as possible

33

Hp. *f*

33

Pno. *f* *pp* *p* *ff* *p*

33

Vln. I *f* *mp* *mp* *mp* *mp* *f*

Vln. I *mp* *f* *p* *mp* *f* *mp*

Vln. II *mp* *f* *p* *mp* *f* *mp*

Vln. II *p* *f* *p* *mp* *f* *mp*

Vla. *mp* *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *f* *f*

Vc. *mp* *f* *mf* *mf* *mf* *f* *mp*

Vc. *mf* *f* *mp* *f* *mp* *f* *mp*

Cb. *mp* *mf* *f* *mf* *mf* *mp* *mp*

41

Picc. *mf* *pp*

Fl. 1 *mf* *f* *pp* *p* *pp* *p* *ppp* *pp* *ppp*

Fl. 2 *mf* *pp* *ffp* *f* *ppp* *f* *pp* *f* *pp*

Ob. 1 *mp* *p* *pp* *f* *pp* *pp* *f* *pp*

Ob. 2 *mf* *ppp* *pp* *p* *pp* *pp* *f* *pp* *f* *p*

Ob. 3 *mp* *pp* *ppp* *pp* *pp* *p* *pp*

B♭ Cl. 1 *mf* *pp* *fp* *pp*

B♭ Cl. 2 *mp* *pp*

B♭ Cl. 3 *mp* to Bass Cl. *pp* (bass cl.) *ppp* *p* *pp*

Bsn. 1 *mf* *ppp* *p* *ppp*

Bsn. 2 *mp*

C. Bn.

41

Hn. 1, 3 *mp* *ppp* *pp*

Hn. 2, 4 *mp* *pp* *ppp*

B♭ Tpt. 1 *mf* *pp* *ppp* *pp* *p* *pp* *ppp* straight mute

B♭ Tpt. 2, 3 *mp* *pp* solo *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f* *pp* *p*

Tbn. 1 *mf* *ppp* straight mute

Tbn. 2, 3 *mp* *pp* straight mute

Tuba mute

41

Crt. *pp* *mp - mf*

Vib. *pp* *mp - mf* *pp*

Vib. *pp* *mp - mf*

Hp. *f* *pp* *mf* *p*

Pno. *pp* *ff* *pp* sost. pedal

41

Vln. I *mf* *mp* *p* *mp* *f* *p* *fp* *mp*

Vln. I *mf* *p* *pp* *mp* *f* *mp* *mf*

Vln. II *mp* *p* *f* *p* *fp* *mp* *f* *fp*

Vln. II *mp* *p* *f* *p* *fp* *mp* *f* *fp*

Vla. *mf* *p* *mp* *p* *p* *p* *p* *mp*

Vla. *mp* *p* *f* *p* *mp*

Vc. *mf* *p*

Vc. *mp* *p* *fp*

Cb. *p*

49

Picc. *pppp* *p* *pppp* *pp*

Fl. 1 *p* *pp* *p* *pp* *p*

Fl. 2 *pp* *pp* *p* *pp* *p*

Ob. 1 *p* *fp* *p* *pp* *pp* *mp* *pp* *pp* *p*

Ob. 2 *pp* *pp* *p* *pp* *pp* *pp* *pp* *pp* *p*

Ob. 3 *pppp* *pp* *pppp*

B♭ Cl. 1 *p* *pp* *fp* *mp* *pp* *pp* *pppp*

B♭ Cl. 2 *p* *pppp* *pp* *to Bb Cl.*

B. Cl. *pp* *p* *pp* *pp*

Bsn. 1 *pppp* *pp* *pppp* *pppp* *p* *pp* *pppp* *p*

Bsn. 2 *pppp* *p* *pppp* *pp* *pp* *pppp* *pp* *f*

C. Bn. *pppp* *pp* *f*

Hn. 1, 3 *p* *pp* *pp* *p* *pp*

Hn. 2, 4 *pp* *pp* *p* *pp*

B♭ Tpt. 1 *p* *f* *p* *pp* *f* *pppp* *pppp*

B♭ Tpt. 2, 3 *pp* *straight mute* *pp* *straight mute* *pp* *straight mute* *pppp* *pppp* *pppp* *unmute*

Tbn. 1 *pp* *(straight mute)* *pp* *p* *pp* *pppp* *harmon mute stem out*

Tbn. 2, 3 *pp* *straight mute (muted)* *pppp* *unmute*

Tuba *pp* *pppp* *unmute*

Crt. *pp* *mp - mf* *pp* *mp - mf*

Vib. *pp* *mp - mf* *pp* *pp* *mp - mf* *mp - mf*

Vib. *pp* *mp - mf* *pp* *pp* *mp - mf* *mp - mf*

Hp. *mf* *mp* *pp* *p* *mp*

Pno. *p* *p* *f* *ff*

sost. pedal

49

Vln. I *f* *p* *fp* *p* *mp* *fp* *f* *p*

Vln. I *III* *p* *f* *mp* *mf* *mp* *f* *p*

Vln. II *III* *f* *p* *p* *mp* *fp* *f* *p*

Vln. II *IV* *mp* *p* *p* *mf* *mp* *p* *p*

Vla. *p* *mp* *p*

Vla. *IV* *p* *f* *p* *mp* *p* *f*

Vc. *p* *f* *p* *pp* *f*

Vc. *fp* *f* *p* *pp* *f*

Cb. *pp* *f*

57

Picc. *p* *pp* *ff* *mf* *ff* *p*

Fl. 1 *p* *f* *ff* *ff* *pp*

Fl. 2 *f* *ffp* *ff* *f*

Ob. 1 *p* *pp* *f* *pp* *p*

Ob. 2 *p* *p* *f* *f* *ff*

Ob. 3 *pp* *p*

B♭ Cl. 1 *f* *f* *pp*

B♭ Cl. 2 *f* *pp*

B♭ Cl. 3 *f* *f* *pp*

Bsn. 1 *pp* *f* *ppp* *pp*

Bsn. 2 *pp* *f* *pp* *pp*

C. Bn. *f* *pp*

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1 *ppp* *p* *f* *pp* *f* *ppp*

B♭ Tpt. 2, 3 *ppp* *p* *pp* *p* *f*

Tbn. 1

Tbn. 2, 3

Tuba

Crt. *p*

Vib. *ppp*

Vib. *ppp*

Hp. *mf* *f*

Pno. *f* *p* *ff* *p* *f*

Vln. I *p* *f* *mf* *mp* *f* *p* *f*

Vln. I *mp* *f* *mp* *mp* *mf* *p* *f*

Vln. II *mp* *p* *f* *mp* *p* *mf* *mp* *p*

Vln. II *mp* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *mp* *f*

Vla. *p* *mf* *p* *mp* *f*

Vc. *p* *mf* *mf* *mf*

Vc. *p* *mf* *p* *mp* *p* *mf*

Cb. *p* *mf* *p* *mp* *p* *mf*

65

Picc. *fp* *f* *p* *f* *p* *f*

Fl. 1 *fp* *f* *p* *f* *p* *fp* *f* *pp* *ff* *p* *f*

Fl. 2 *ffp* *f* *p* *p* *f* *p* *ffp* *p*

Ob. 1 *p* *f* *p* *f* *ffp* *p*

Ob. 2 *p* *pp* *p* *f* *p* *f* *p* *ffp*

Ob. 3 *pp* *p* *pp* *p* *f* *p* *pp*

B♭ Cl. 1 *p* *f* *p* *fp* *f* *fp* *f* *p* *f*

B♭ Cl. 2 *pp* *f* *pp* *p* *f* *p* *f* *p* *f*

B♭ Cl. 3 *p* *f* *p* *pp* *f* *pp* *f* *p* *f* *to Bass Cl.*

Bsn. 1 *pp* *pp* *p* *pp* *p* *pp* *f* *pp* *p* *f*

Bsn. 2 *pp* *ppp* *p*

C. Bn. *pp* *p* *ppp* *p* *pp*

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1 *ppp* *f* *pp* *fp* *fp* *mp* *mp*

B♭ Tpt. 2, 3 *pp* *f* *p* *pp* *fp* *fp* *mp*

Tbn. 1 *pp* *f* *pp* *fp* *fp* *mp*

Tbn. 2, 3 *pp* *f* *pp* *fp* *fp* *mp*

Tuba *pp* *f* *pp* *fp* *fp* *mp* *mute*

Crt. *mp* *mf*

Vib. *p* *mp* *mf*

Vib. *p* *mp* *mf*

Hp. *mf* *f*

Pno. *ff* *f* *f* *ff*

sost. pedal

65

Vln. I *p* *f* *f* *mf* *fp*

Vln. I *p* *f* *p* *mp* *f* *mf* *fp*

Vln. II *p* *mp* *p* *mp* *f* *mf* *mp* *fp* *fp*

Vln. II *p* *p* *mp* *mf* *mf* *mf* *fp* *fp*

Vla. *p* *mp* *f* *mf* *fp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp* *f* *mp* *mf* *mp* *mf*

Vc. *p* *f* *mp* *f* *mp* *mf* *mp* *mf*

Cb. *p* *mp* *mf* *mp*

73

Picc. *p* *f* *p* *f* *p* *fp* *f* *p* *ff* *mf*

Fl. 1 *p* *f* *p* *f* *p* *fp* *ff* *f* *ff* *p* *f*

Fl. 2 *pp* *f* *pp* *f* *pp* *p* *f* *ff* *p*

Ob. 1 *f* *pp* *p* *f* *p* *f* *p* *f* *p* *f*

Ob. 2 *f* *ffp* *f* *p* *fp* *f* *p* *f* *pp* *p* *f*

Ob. 3 *(8va)* *pp* *f* *ffp* *f* *p* *f* *pp* *p* *f*

B♭ Cl. 1 *p* *f* *p* *f* *p* *ffp* *pp* *f*

B♭ Cl. 2 *pp* *f* *ffp* *f* *p* *f* *ffp*

B♭ Cl. 3 *(bass cl.)* *pp* *f* *p* *f*

Bsn. 1 *p* *pp* *p* *f* *p*

Bsn. 2

C. Bn.

Hn. 1, 3 *solo* *pp* *p* *p* *fp* *mp* *pp* *f* *p*

Hn. 2, 4

B♭ Tpt. 1 *harmon mute stem out* *fp* *mp* *p* *f* *ff* *f*

B♭ Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba

Crt.

Vib. 73

Vib.

Hp. *mf* *ff* *f*

Pno. *f* *p* *ff* *p* *f*

Vln. I 73 *f* *III* *mf* *II* *mp* *mf* *I* *mf*

Vln. I *f* *I* *mf* *II* *mp* *f* *mp* *mf*

Vln. II *f* *III* *mp* *mf* *ffp* *mf* *mp* *mp*

Vln. II *f* *III* *mp* *mf* *f* *mp* *mf* *ffp* *mp*

Vla. *f* *I* *mf* *II* *mp* *f* *mp* *mf*

Vla. *fp* *I* *f* *III* *mp* *mf* *mp* *mf*

Vc. *mf* *fp* *f* *mp* *f* *mp* *f* *mp*

Vc. *mp* *f* *mp* *f* *mp* *f* *mp*

Cb. *II* *III* *I* *III* *III* *II* *I* *III* *II*

f *mp* *f* *fp* *mf* *mp* *mf* *p* *mf* *f* *mf* *mp*

81

Picc. *fp* *f* *p* *fp* *f* *fp* *f* *ff* *fp* *p* *f* *ff*

Fl. 1 *p* *f* *ffp* *ff* *f* *p* *ff* *f* *ff* *p* *ff* *f*

Fl. 2 *f* *p* *ffp* *f* *f* *p* *ff* *f* *fp* *f* *ff*

Ob. 1 *p* *f* *ff* *p* *f* *p* *ffp* *mp* *ff* *f* *p*

Ob. 2 *p* *f* *ffp* *f* *p* *f* *p* *ff* *f* *p*

Ob. 3 *pp* *f* *pp* *f* *p* *f* *p* *f* *pp*

B♭ Cl. 1 *pp* *ff* *pp* *p* *f* *p* *p* *ff* *f* *p*

B♭ Cl. 2 *f* *p* *f* *p* *pp* *ff* *p* *f* *p* *ff*

B. Cl. *ffp* *f* *p* *f*

Bsn. 1 *mf* *mf*

Bsn. 2 *mp* *mf* *mf*

C. Bn. *mp* *mf* *mf* *p*

Hn. 1, 3 *mf* *mf*

Hn. 2, 4 *mf* *mf*

B♭ Tpt. 1 *fp* *f* *p* *ff* *f* *unmute* *f* *ff*

B♭ Tpt. 2, 3 *mf* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2, 3 *mp* *mf* *p*

Tuba *mf* *p*

Crt. *mf* *p*

Vib. *mf* *p*

Hp. *mf* *p*

Pno. *ff* *f* *p* *p* *f*

sost. pedal

Vln. I *mp* *f* *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf*

Vln. I *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mf*

Vln. II *f* *mp* *fp* *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf*

Vln. II *f* *mf* *mp* *f* *mf* *mp* *mf* *mp* *f* *mf* *fp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *f* *mp* *mp* *mf* *mp* *mf* *mp* *f*

Vla. *mp* *mf* *fp* *mf* *f* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf*

Vc. *mf* *f* *mf* *f* *mf* *f* *mp* *mf* *mf* *mp* *mf* *mp* *mf*

Vc. *f* *mp* *mf* *mp* *mp* *mf* *mp* *mf* *f* *mf* *mf* *mp* *mf*

Cb. *p* *mf* *f* *mf* *mp* *p* *mf* *f* *mf* *mp* *p* *mf* *f* *mf*

89

Picc.

F1. 1

F1. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

89

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1

Tbn. 2, 3

Tuba

89

Crt.

89

Vib.

Vib.

89

Hp.

89

Pno.

89

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

I

97

Picc. *p* *f* *p* *f* *p* *ff* *p* *pp* *f* *ppp* *p* *pp*

Fl. 1 *f* *ffp* *f* *p* *f* *p* *f* *p* *ff* *ffp* *f* *p* *f* *ppp* *p* *pp*

Fl. 2 *ff* *p* *f* *p* *f* *ff* *p* *pp* *p* *ppp*

Ob. 1 *p* *f* *p* *f* *p* *pp* *ppp* *pp*

Ob. 2 *f* *ffp* *f* *p* *f* *pp* *f* *pp*

Ob. 3 *f* *pp* *ff* *pp* *p* *ffp* *p* *f* *pp*

B♭ Cl. 1 *p* *ff* *pp* *f* *pp*

B♭ Cl. 2 *f* *p* *p* *ff* *pp* *pp*

B. Cl. *pp* *f* *pp*

Bsn. 1 *mp* *mf* *mf* *f* *mp* *p*

Bsn. 2 *mp* *mf* *mf* *mf* *mp* *p*

C. Bn. *p* *mp* *mp* *mf* *p* *pp*

Hn. 1,3 *mf* *mf* *p* *pp*

Hn. 2,4 *f* *mf* *mf* *p* *pp*

B♭ Tpt. 1 *f* *ff* *p* *p* *ff* *f* *p* *ff* *p*

B♭ Tpt. 2,3 *mf* *mf* *f* *p* *pp*

Tbn. 1 *mp* *mf* *mp* *mf* *p* *pp*

Tbn. 2,3 *mp* *mf* *mp* *mf* *p* *pp*

Tuba *mp* *mf* *p* *pp*

Crt. *pp*

Vib. *pp*

Vib. *pp*

Hp. *mf* *ff* *f* *pp* *loud bisbigl.* *pp* *p* *pp*

Pno. *f* *ff* *f* *ff* *p*

97

I

Vln. I *mf* *mp* *p* *pp*

Vln. I *mf* *mp* *f* *mf*

Vln. II *mp* *mf* *f* *mp* *mf* *mp* *pp* *p*

Vln. II *f* *mf* *mp* *mf* *mp* *mf* *pp* *p*

Vla. *mp* *f* *mp* *mf* *mp* *mf* *pp* *pp* *p*

Vla. *mf* *mp* *mf* *mp* *mf* *f* *pp* *pp*

Vc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mf* *pp* *pp*

Vc. *f* *mp* *mf* *mp* *mf* *mp* *f* *mf* *pp* *pp*

Cb. *f* *mf* *mp* *p* *mf* *f* *mf* *mp* *p* *mf* *pp*

105

Picc. *f* *p* *ff* *f* *ffp* *f* *p* *ff* *p* *f* *p*

Fl. 1 *f* *p* *f* *ffp* *f* *p* *ffp* *ff* *p* *f* *p*

Fl. 2 *pp* *f* *pp*

Ob. 1 *f* *ffp* *f* *pp* *f*

Ob. 2 *pp* *p* *f* *pp*

Ob. 3 *f* *p* *f* *pp* *f* *p* *f*

B♭ Cl. 1 *pp* *f* *p* *ffp* *f* *pp*

B♭ Cl. 2 *f* *p* *f* *pp* *p* *pp* *p* *pp* *p*

B. Cl. *ffp* *mp* *ffp* *f* *pp*

Bsn. 1 *ffp* *mp* *ffp* *p* *pp*

Bsn. 2 *p*

C. Bn. *p*

105

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

B♭ Tpt. 1 *f* *f* *p* *pp* *f*

B♭ Tpt. 2, 3 *pp*

Tbn. 1 *p*

Tbn. 2, 3 *p*

Tuba *p*

105

Crt. *mp* *mf*

Vib. *mp* *mf*

Vib. *mp* *mf*

Hp. *f* *mp* *f*

105

Pno. *p* *f* *pp* *ff* *p* *ff*

105

Vln. I *mp* *mf* *p* *mf*

Vln. I *p* *mf* *mf*

Vln. II *p* *mf* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *mf* *mp* *f* *mp* *mf* *mp* *p*

Vla. *mf* *mp* *mf* *mp* *f* *mp* *mf* *f* *mf* *mp*

Vc. *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *mf*

Vc. *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *mf*

Cb. *p* *mf* *f* *mf* *mp* *p* *mf* *f* *mf* *mp* *p* *mf* *f* *mf*

118

Picc. *f* *pp* *f* *ff* *fff*

Fl. 1 *pp* *f* *p* *pp* *p* *ff* *fff*

Fl. 2 *p* *f* *p* *ff* *fff*

Ob. 1 *p* *f* *p* *ffp* *ff* *fff*

Ob. 2 *f* *p* *f* *ff* *fff*

Ob. 3 *p* *pp* *f* *ff* *fff*

B♭ Cl. 1 *f* *fp* *mp* *f* *ff* *fff*

B♭ Cl. 2 *p* *f* *p* *ffp* *ff* *fff*

B. Cl. *p* *f* *ff* *fff*

Bsn. 1 *fp* *ff* *fff*

Bsn. 2 *fp* *ff* *fff*

C. Bn. *ff* *fff*

113

Hn. 1, 3 *p* *f* *pp* *fp* *ff* *fff*

Hn. 2, 4 *mp* *f* *p* *f* *ff* *fff*

B♭ Tpt. 1 *pp* *ff* *pp* *ff* *fff*

B♭ Tpt. 2, 3 *fp* *mp* *ff* *fff*

Tbn. 1 *p* *ff* *fff*

Tbn. 2, 3 *f* *ff* *fff*

Tuba *f* *ff* *fff*

113

Crt. *mf-f*

113

Vib. *mf-f*

113

Hp. *ff* *fff*

113

Pno. *p* *ff* *ff*

113

Vln. I *mp* *p* *mf* *f* *ff*

Vln. I *p* *mf* *p* *mf* *f* *ff*

Vln. II *p* *mp* *mf* *mp* *f* *ff*

Vln. II *p* *mp* *mf* *mp* *f* *ff*

Vla. *mf* *mp* *mf* *p* *f* *ff*

Vla. *mf* *mp* *mf* *p* *f* *ff*

Vc. *p* *mf* *mp* *p* *mf* *f* *ff*

Vc. *mf* *mp* *mf* *mp* *p* *f* *ff*

Cb. *mp* *p* *mf* *f* *mf* *mp* *mp* *f* *ff*

