

SYMPHONIE FRANÇAISE

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I

TIMBALES

Largo (50 = ♩)

1^{re} Vns 4^e Corde

MIB-DO-FA

TIMB.

1

1^{re} Vns 3^e Corde

2

poco rit. 2 a Tempo

All.^o (136 = ♩)

3

1^{re} Vns

TIMB.

4

Changez FA en SOL

1^{re} TROMP.

TIMB.

5

Changez DO en SI $\flat$

6

Changez SI $\flat$ en DO

7

8

7

poch.^{mo} rit. 2 a Tempo

9

2^e Bon

TIMB.

Changez SOL en LA $\flat$

6

TIMBALES

Un peu plus vite (144 = ♩)

10 Changez Lab en SOL

10 Changez LA7 en SOL

pp *p*

11

Changez SOL en LAB

[illegible]

12 1^{re} et 2^e TROMP.

TIMB.

13 Changez LAB en LA et MIB en RÉ

12 **4** *cresc* *tr* **5** **6** Changez LA₂ en LA₁ et MI₂ en RE

poch^{mo} rit.
SARR.

14^{bis} a Tempo

TIMB.

SARR. 14 a tempo TIMB.

First system: SARR. (bass clef, 2 flats) plays a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. TIMB. (bass clef, 2 flats) plays a half note G2. Dynamics: *p*.
Second system: SARR. plays a half note D3, followed by quarter notes E3, F3, and G3. TIMB. plays a half note D3. Dynamics: *pp*.
Third system: SARR. plays a half note A3, followed by quarter notes B3, C4, and D4. TIMB. plays a half note A3. Dynamics: *poco più f*.

Changez LA en FA

16

Changé LA en FA 8 4 TIMB. *molto cresc.* *pp*

Changez FA en LA et DO enSIb

17

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody is written on a single staff. It begins with a quarter note G2, followed by a quarter rest, then a quarter note F2. This is followed by a triplet of quarter notes: E2, D2, and C2. Above the triplet is a '3' and a wavy line. The next measure contains a half note C2, followed by a half note B1. Above the B1 is a 'tr' and a wavy line. The following measure contains a half note A1, followed by a half note G1. Above the G1 is a 'tr' and a wavy line. The next measure contains a half note F1, followed by a half note E1. The final measure contains a quarter note D1, followed by a quarter rest, then a quarter note C1. Above the C1 is an accent (>). The piece ends with a double bar line.

Changez LA en SOL $\flat$, SI $\flat$ en DO et RÉ en RÉ $\flat$

18

11 4 TIMB.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The first measure contains a quarter note G2, followed by a quarter rest, and then a half rest. The second measure is a whole note G2. The third measure is a whole note G2. The fourth measure is a whole note G2. The fifth measure is a whole note G2. The sixth measure is a whole note G2. The seventh measure is a whole note G2. The eighth measure is a whole note G2. The ninth measure is a whole note G2. The tenth measure is a whole note G2. The eleventh measure is a whole note G2. The twelfth measure is a whole note G2. The thirteenth measure is a whole note G2. The fourteenth measure is a whole note G2. The fifteenth measure is a whole note G2. The sixteenth measure is a whole note G2. The seventeenth measure is a whole note G2. The eighteenth measure is a whole note G2. The nineteenth measure is a whole note G2. The twentieth measure is a whole note G2. The score ends with a double bar line.

Changez RÉb en FA

19

ff *ff ff* *ff* *ff*

1º Tempo

Changez SOL en FA

20

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf'. The melody consists of several measures, including a triplet of eighth notes and a final measure with a first ending bracket. The lyrics 'The Rose Tree' are written below the staff.

21

Changez vite FA grave en LA $\flat$ 22 Changez FA en MI $\flat$

23

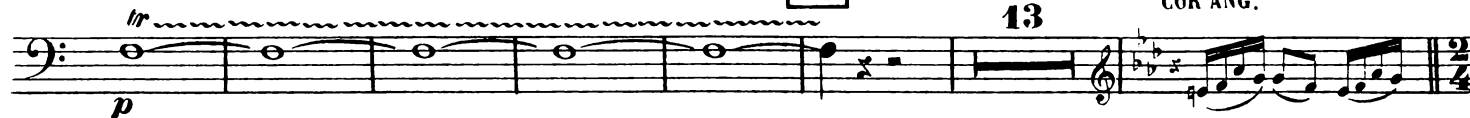
24

Changez MI en FA



25

COR ANG.



26 TIMB.

27

Changez FA en RE $\flat$
et LA $\flat$ en FA gravepoch.^{mo} rit. 28

6

poch.^{mo} rit. 29

a Tempo 10

1^{re} V^{rs}

TIMB.

30 1^o moto

allarg.



31 Largo

32 1^o moto

6

3^e B^{on}

TIMB.

33 Changez RE $\flat$ en RE $\natural$

34

35



II

H. & Cie 23,948

2 3 3 23 1

8 24 8 1^{er} et 2^e HAUTB.
Changez DO en RÉ ♯ et FA en LA ♯ *cresc.*

TIMB. 25 3

f *ff* *p*

1 26 Molto sost. 27 12 28 16 29 9 1^{re} Vps TIMB. *tr*
Changez en MI ♭, RÉ ♭, FA *ppp*

30 8 31 4 1

ff *p*

3 32 15 33 14 ALTO 34 TIMB. *tr*
Changez LA ♭ en SI ♯ *p* *ppp*

5 35 8 36 12 3^e COR TIMB. 37 5 *tr*
Changez SI ♯ en LA ♭ *cres - cen - do* *f cresc.* *ff*

10 1^{er} et 2^e TROMB TIMB. 38 1 1

tr

3 3 39 4 ALTO TIMB. 2 *tr*
mf *pp* *p molto cresc.*

40 1 1 2 *tr*

ff

41 1 1 2

ff *fff* *long* *tr*

III

All.^o con fuoco (144 = ♩)

FA-DO-FA *tr* *ff* **1** **4**

1 **9** 1^{re} FLÛTE *ff* TIMB. **2**

1 **4** **3** **4** *mf* *p*

3 **4** **5** TROMP. TIMB. **8**

Changez DO en LA *ff* *ff*

5 TROMP. TIMB. *p* **5** **6** **23**

1^{re} et 2^e Bons *poch^{mo} allarg^{do}* TIMB. **7** a Tempo **19** **8** **14**

sempre ff *ff* Changez LA en RÉ et FA grave en SI^b

9 **21** **10** 1^{re} COR *poco marcato* TIMB. *p* **8** **11**

Changez SI^b en SOL *f*

tr *ff* **1**

Changez RÉ SOL en DO FA **7** *tr* **12** **3** **7** **13** 1^{re} TROMP.

f *ff* *ff* *ff* **14**

18 **15** **14** **16** **8** silence **17** **1** **1** **1**

Changez en RÉ^b DO SI^b *pp*

18 Même durée de mesure
2^e FLÛTE

19 TIMB.
pp *cres.* - - - - - *cen* - - - - - *do* *f* *sempre cresc.*

20 6 *tr.* **21** 1

Changez vite en FA DO FA *ff*

22 4 5 3^e TROMP. TIMB. 5

23 8 **24** 8 **25** 3^e COR TIMB. 1 **26** 10 23

1^{er} HAUTB. *poch^{mo} allarg^{do}* TIMB. **27** a Tempo 7

28 8 **29** 7 1^{er} et 2^e HAUTB. **30** TIMB. *tr.* *ff*

31 5 *tr.* 1 1

32 3 2 1^{er} BON TIMB. *tr.* *dim.*

33 *pp* *molto cresc.* *ff* 3 TUBA

34 TIMB. *tr.* 1 *tr.* *ff*

