

## L'OEUVRE

Dans la mythologie grecque, le royaume des morts est traditionnellement situé à une extrême profondeur sous la Grèce et l'Italie. On peut y accéder depuis le monde des vivants par diverses anfractuosités, puis en traversant le fleuve Styx, avant d'arriver à la porte des enfers, gardée par Cerbère, le chien à trois têtes. Derrière cette porte s'ouvre alors le royaume d'Hadès et ses différents lieux, dont les plaines d'Asphodèles, où les fantômes des morts mènent une existence immatérielle, le Tartare, où sont châtiés les damnés, et l'Elysée, où séjournent les bonnes âmes.

« ... from the Depths ... » figure le voyage d'un homme explorant les enfers.

Cette pièce fait également référence à deux compositeurs, Derek Bourgeois et Dmitri Shostakovich, par certaines techniques de compositions, notamment le DSCH.



# E

## ...FROM THE DEPTHS...

Julien Roh

### THE COMPOSITION

In Greek mythology, the underworld is traditionally located at an extreme depth under Greece and Italy. It can be accessed from the living world by various crevices, then crossing the river Styx, before arriving at the Hell's gate, guarded by Cerberus, the three-headed dog. Behind this door opens the kingdom of Hades and its different sites, including the Fields of Asphodel, where the ghosts of the dead lead an intangible life, the Tartarus, where the damned are punished, and the Elysium, where the Good Souls stay.

« ... from the Depths ... » is the journey of a man exploring the underworld.

This piece also refers to two composers, Dmitri Shostakovich and Derek Bourgeois, through certain techniques of composition, including the DSCH.





14 **A** Flowing (♩=100)

Sop.

1./2. Solo Cnt.

3./4. Solo Cor.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Tim.

Perc.

Perc. 2

open

*mp*

open

*mp*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

open

*p*

one

*p* one

*sim.*

*p* (medium)

*sim.*













72

Sop.

1./2. Solo Cnt. *mf*

3./4. Solo Cor. *mf*

Rep. Cnt. *mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flug. *mf*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph.

Bass E♭ *mf*

Bass B♭ *mf*

Tim.

Perc. 1 *mf* Anvil

Perc. 2



Sop.

1./2. Solo Cnt.

3./4. Solo Cor.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Ek.

Bass Bb.

Tim.

Perc. 1

Perc. 2



151

Sop. *p*

1./2. Solo Cnt. *p*

3./4. Solo Cor. *p*

Rep. Cnt. *mf* *f*

2nd Cnt. *mf* *f* *mf*

3rd Cnt. *mf* *f* *mf*

Flug. *mf* *f* *mf*

Solo Hn. *mf* *f* *mf*

1st Hn. *mf* *f* *mf*

2nd Hn. *mf* *f* *mf*

1st Bar. *mf* *f* *mf*

2nd Bar. *mf* *f* *mf*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

Bass E♭ *f* *mp*

Bass B♭ *f* *mp*

Tim.

Perc. 1 *f*

Perc. 2



170 **H** Lento misterioso (♩=54)

Sop. *ff* *pp* *pp* *tr* *tr*

1./2. Solo Cnt. *ff*

3./4. Solo Cor. *ff*

Rep. Cnt. *ff* *pp* *cup mute*

2nd Cnt. *ff* *pp* *cup mute*

3rd Cnt. *ff* *pp* *cup mute*

Flug. *ff*

Solo Hn. *ff* *pp* *(cup) mute*

1st Hn. *ff* *pp* *(cup) mute*

2nd Hn. *ff* *pp*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff* *pp* *cup mute*

2nd Tbn. *ff* *pp* *cup mute*

B. Tbn. *ff* *pp*

Euph. *ff*

Bass Ek. *ff* *p* *solo*

Bass Bk. *ff* *p* *solo*

Tim. *ff* *pp* *Stick* *Bell Tree (or Bar Chimes)* *pp* *Susp. Cym. (soft sticks)* *p*

Perc. 1 *ff* *pp* *(L.V.)* *Claves (rhythm ad lib.)* *mp* *Vibraphone (soft mallets)* *p* *p*

Perc. 2 *ff* *pp* *B.D.*

**DEMO-SCORE**

Sop.

1./2. Solo Cnt. *pp* str. mute

3./4. Solo Cor. *pp* str. mute

Rep. Cnt.

2nd Cnt. *p* open

3rd Cnt. *p* open

Flug.

Solo Hn.

1st Hn. *p* open *mf*

2nd Hn. *p* open *mf*

1st Bar. *p* *mf*

2nd Bar. *p* *mf*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *p* solo *fp* both *f* gliss.

Bass Ex. *mp* tutti *mf*

Bass B. *mp* tutti *mf*

Tim. *mf* Timp. (hard sticks) *fp* *f*

Xylophone (hard mallets) *p*

Perc. 1 *p*

Perc. 2 *mf* Toms S.D. 2nd on rim B.D.

**DEMO-SCORE**





210

Sop.

1./2. Solo Cnt.

3./4. Solo Cor.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Ex.

Bass B.

Tim.

Perc. 1

Perc. 2

*f*

*tr*

*sonore*

*3*

*7*

*6*

*L*

Sop.

1./2. Solo Cnt.

3./4. Solo Cor.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Ex.

Bass B.

Tim.

Perc. 1

Perc. 2

The image shows a page of a musical score, page 219, with a large red watermark reading "DEMO SCORE" diagonally across the center. The score is arranged in a standard orchestral layout with multiple staves. The vocal parts include Soprano (Sop.), 1st and 2nd Solo Contraltos (1./2. Solo Cnt.), 3rd and 4th Solo Contraltos (3./4. Solo Cor.), and a Repetition Contralto (Rep. Cnt.). The instrumental parts include Flute (Flug.), Solo Horn (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone (1st Bar., 2nd Bar.), 1st and 2nd Trombone (1st Tbn., 2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Bass Euphonium (Bass Ex.), Bass Baritone (Bass B.), Timpani (Tim.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and percussion parts. Dynamics such as *f* (forte) are indicated. The watermark "DEMO SCORE" is written in a large, bold, red, sans-serif font, oriented diagonally from the bottom-left to the top-right of the page.



