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# Destruction du monde

Alex Shawver  
[ashawver@smu.edu](mailto:ashawver@smu.edu)

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DESTRUCTION DU MONDE

Approved by:



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Dr. Lane Harder  
Lecturer in Music Theory and Composition



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Dr. Jack Delaney  
Director of Bands and Professor of Music



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Dr. Kevin Hanlon  
Associate Professor of Music Theory and  
Composition

DESTRUCTION DU MONDE

A Thesis Presented to the Graduate Faculty of

Meadows School of the Arts

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Master of Music

with a

Major in Composition

by

Alex Shawver

B.M., Music, Texas A&M University - Commerce

December 15, 2018

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## ACKNOWLEDGMENTS

This work is a testament to the incalculable investments in my education by my teachers, both former and present, and my family. It was only made possible because of your passionate sharing of thoughts, skills, and information with me over the years. I am inspired by you all every day.

Shawver, Alex            B.M., Music, Texas A&M University – Commerce, 2016

Destruction du monde

Advisor: Dr. Lane Harder

Masters of Music conferred December 15, 2018

Thesis completed March 15, 2018

Destruction du monde is composed for a small orchestra comprised of piccolo doubling flute, flute doubling alto flute, oboe, clarinet, bass clarinet, bassoon doubling contrabassoon, two horns, two trumpets, trombone, bass trombone, tuba, piano, timpani, three percussionists, and chamber strings. The piece duration is 26 minutes. The title of the work is a play on Darius Milhaud's ballet La Creation du monde. The instrumentation is similar to the Milhaud, the only additions being one horn, one trombone, tuba, viola in place of alto saxophone, and strings in threes rather than one per part. The form is similar only in that both pieces are in six parts or movements.

For his piece, Milhaud drew inspiration from African creationist legends as he depicts six scenes from the creation of the world. In my own piece I depict six scenes inspired by the account of the destruction of the world by humankind found in the book of Isaiah chapter 24, a passage that I came across in a state of despair when I turned to scripture after President Trump announced U.S. withdrawal from the Paris Climate Agreement on June 1, 2017. The first movement represents humanity defiling God's creation; the second is the earth drying up and life depleting; the third the gates of a city crumbling; the fourth the floodgates of heaven opening to

weep; the fifth a panicked dash from terror, fleeing pits and traps; and the final movement evokes the moon and sun extinguishing while the glory of the Lord remains forever.

The piece is polystylistic, blending both tonal and atonal sounds, utilizing extended techniques, and compositional characteristics range from jazzy, post-minimalist, and counterpointal to dodecaphonic at times. The piece relies heavily on the percussion section throughout, a deliberate decision of mine in order to embolden the section which I feel has the most untapped potential for color and energy in the traditional orchestral canon.

*Destruction du monde* premiered on April 7, 2018 performed by SMU's Syzygy new music ensemble in Caruth Auditorium at SMU's Owen Arts Center.

**Note:**

*Destruction du monde* presents six scenes of the end of the world drawn directly from the prophet Isaiah's account of the end of the world at the hands of humankind found in the Book of Isaiah, chapter 24. This layout is an homage to the piece's namesake, Darius Milhaud's *La Création du monde*, which is cast in six attacca movements and was inspired by African myths of Creation. The piece also derives its primary motive, a six-note descending half-step figure (eminently found in the alto flute), from the joyful climax of the Milhaud.

**Movements:**

I.	The earth is defiled by its people	1
II.	The earth dries up and withers	12
III.	its gate is battered to pieces	23
IV.	The floodgates of the heavens are opened	35
V.	Whoever flees at the sound of terror will fall into a pit; whoever climbs out of the pit will be caught in a snare.	58
VI.	The moon will be dismayed, the sun too ashamed to shine, for the glory of the Lord will reign forever.	69

**Instrumentation:**

1 Piccolo (doubling Flute)	
1 Flute (doubling Alto Flute)	Percussion 2 (Snare Drum, 4 Toms, Bongos,
1 Oboe	3 Woodblocks, Wind Gong,
1 Clarinet in B-Flat	Slapstick, Sandpaper Blocks,
1 Bass Clarinet in B-Flat	Triangle, Glockenspiel, 5.0
1 Bassoon (doubling Contrabassoon)	Marimba, Tenor Steel Pan)
2 Horns in F	Percussion 3 (Bass Drum, Tam-tam, 2 Low
2 Trumpets in C	Toms, Claves, Vibraslap, Sandpaper
1 Tenor Trombone	Blocks, Slapstick, Siren, Triangle,
1 Bass Trombone	Brake Drum, High F Crotale,
1 Tuba	Chimes, 5.0 Marimba)
Timpani (with Triangle)	3 Violins I
Percussion 1 (Hi-hat, Suspended Cymbal,	3 Violins II
China Cymbal, Crash Cymbals, Log	3 Violas
Drums, Maracas, Sandpaper Blocks,	3 Violoncellos
Triangle, Vibraphone, Glockenspiel)	3 Contrabasses



# Destruction du monde

## I. The earth is defiled by its people

Alex Shawver

**4/4** Slow and viscous, ♩ = 44

Flute, Piccolo

Alto Flute solo

Flute *mp*

short

pitch bend

short

Alto Flute *mf*

short

Oboe *pp*

short

Clarinet in B♭ *pp*

short

Bass Clarinet in B♭ *p*

short

Bassoon *p*

short

Contrabassoon *mp*

short

Horn in F 1 *p*

short

Horn in F 2 *p*

short

Trumpet in C 1 *p*

short

Trumpet in C 2 *p*

short

Trombone 1 *p*

short

Bass Trombone *p*

short

Tuba *p*

short

**4/4** Slow and viscous, ♩ = 44

Timpani *p*

short

Percussion 1 *p*

short

Percussion 2 *p*

short

Percussion 3 *p*

short

Piano *p*

**4/4** Slow and viscous, ♩ = 44

Violin I *pp* non vibrato

short

Violin II *pp* non vibrato

short

Viola *pp* non vibrato

short

Violoncello *pp* non vibrato

short

Contrabass *pp* non vibrato

short

*pp*



16

Fl. I

Fl. II

Ob.

Cl.

B. Cl.

Bsn.

Hn. I

Hn. II

C. Tpt. I

C. Tpt. II

Tbn.

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*pp*

*mf*

*mf*

*mf*

*mf*

*pp*

*mp*

*mf*

*ppp*

*pp*

*ppp*

*pp*

con sordino

*ppp*

*pp*

con sordino

*ppp*

*pp*

*pp*

*p*

*pp*

*p*

*mf*

sim.

*p*

*sub. ppp*

*mp*

*p*

*sub. ppp*

*mp*

*p*

*sub. ppp*

*mp*

*ppp*

*mf*

21 *p* *to Picc.* **23** *mp* *Picc.*

Fl. *mp*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *pp*

Hn. I *ppp* *pp* *pp*

Hn. 2 *ppp* *pp* *pp*

C. Tpt. 1 *ppp* *pp* *pp*

C. Tpt. 2 *ppp* *pp* *pp*

Tbn. *pp* *p* *p*

B. Tbn. *pp* *p* *p*

Tba. *p*

Timp. **23**

Perc. *poco* *pp*

Perc. *poco* *pp*

Perc. *poco* *pp*

Pno. **23**

Vln. I *pp* *mp* *mp* *sub pp*

Vln. II *pp* *mp* *mp* *sub pp*

Vla. *pp* *mp* *mp* *sub pp*

Vcl. *p*

Cb. *p*

25

Picc. *poco* **6/4** *molto* **3/4**

Fl. *poco* **6/4** *molto* **3/4**

Ob.

Cl. *f*

B. Cl.

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. *mp* senza sordino ruddy *f*

B. Tbn. *mp*

Tba. *mp*

Timp. **6/4** **3/4**

Perc. *mp* *pp* *p*

Perc. *mp* *pp* *p*

Perc. *mp* *pp* *p*

Pno.

Vln. I *mp* **6/4** *poco* *molto* **3/4**

Vln. II *mp* **6/4** *poco* *molto* **3/4**

Vla. *mp* **6/4** *poco* *molto* **3/4**

Vcl. *mp* **6/4** *poco* *molto* **3/4**

Cb.

28

**3/4**      **4/4**      **6/4**      **4/4**

Picc. -

Fl. -

Ob. -

Cl. *growl* *ff*      *f*      bend evenly through entire tied duration      *ff*

B. Cl. *f*      To Obsn. -

Bsn. *f* -

Hn. I *mf* -

Hn. II *mf* -

C. Tpt. I *mf* -

C. Tpt. II *mf* -

Tbn. *ff*      *ff*

B. Tbn. *senza sordino* *f*      *ff*      *ff*

Tba. *f* -

**3/4**      **4/4**      **6/4**      **4/4**

Timp. *mf*

Perc. *ride* *sub. f*      *p*      *sub. f*

Perc. *p*

Perc. *sub. mf*      *p*      *sub. f*

Pno. -

**3/4**      **4/4**      **6/4**      **4/4**

Vln. I *f*

Vln. II *f*      *pizz.* *f*

Vla. *f*      *pizz.* *f*

Vcl. *f*      *pp* *6*      *ff*

Cb. *p*      *6*      *ff*

32

6/4      2/4      3/8      5/4      3/8

Picc. *f* *p* *ff*

Fl. *f* *p* *ff*

Ob. *f* *p* *ff* bells up

Cl. *f* *p* *ff* bells up

B. Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. I *pp* *mf* *p*

Hn. 2 *pp* *mf* *p*

C. Tpt. 1 *pp* *mf* *p*

C. Tpt. 2 *pp* *mf* *p*

Tbn. *p* *mf* *p* *sub. ff*

B. Tbn. *p* *mf* *p* *ff*

Tba. *p* *mf* *p*

Timp. *mf*

Perc. *pp* *mp* *sub. mf* *ff* *mp*  
snare rimshot

Perc. *pp* *mp* *sub. mf* *f* *mp*

Perc. *pp* *mp* *sub. mf* *mp*

Pno. *pp* *poco* *molto* *f* *ff*

Vln. I *mp* *arco*

Vln. II *mp* *arco*

Vla. *pp* *poco* *molto* *f* *ff*

Vcl. *pp* *poco* *molto* *f*

Cb. *pp* *poco* *molto* *f*

43 Doppio movimento,  $\text{♩} = \text{♩} (\text{♩} = 144)$

37

2/2 5/8 4/8 2/2 4/4

Picc. *ff*

Fl. *ff*

Ob. bells down *mp*

Cl. bells down *mp*

B. Cl.

Bsn.

Hn. 1 senza sordino *fff*

Hn. 2 senza sordino *fff*

C Tpt. 1

C Tpt. 2

Tbn. *ff* *ff* *fff*

B. Tbn. *ff* *ff* *fff*

Tba. *mf* senza sordino

43 Doppio movimento,  $\text{♩} = \text{♩} (\text{♩} = 144)$

2/2 5/8 4/8 2/2 4/4

Timp. *sfz*

Perc. *sub. ff* *mp* *fff* *mp* HH foot

Perc. *sub. ff* *mp sfz* *mf* *sfz*

Perc. *sub. ff* *mp* *sfz* *fff* *sfz* *p*

Pno.

43 Doppio movimento,  $\text{♩} = \text{♩} (\text{♩} = 144)$

2/2 5/8 4/8 2/2 4/4

Vln. I *molto* *ff* *mf* *molto*

Vln. II *molto* *ff* *mf* *molto*

Vla. *mf* *molto*

Vcl. *mf* *molto* sul C *alleg.* *albc.*

Cb. *mf* *molto* sul D *f* solo pizz.



45

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. I

Hn. II

C Tpt. I

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 **2/4** **4/4** 56 **9/16**

Picc. *mf* *8va*

Fl.

Ob.

Cl. *growl* *fff* *growl* *mf*

B. Cl. *fff* *Contrabassoon* *fff*

Bsn. *fff*

Hn. I *sfz*

Hn. II *sfz* *senza sordino* *no dim.*

C. Tpt. I *ff* *senza sordino* *no dim.* *mf*

C. Tpt. II *ff* *senza sordino* *no dim.* *mf*

Tbn. *fff* *gliss.*

B. Tbn. *fff* *gliss.*

Tha. *p* *fff*

**2/4** **4/4** 56 **9/16**

Timp.

Perc. *sus. cym.*

Perc. *sfz* *pp*

Perc. *sfz* *ppp*

**2/4** **4/4** 56 **9/16**

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb. *p*

58

**9**  $(\text{♩}=\text{♩})$   
**16**

$3+3+4$

**10**  
**16** *sim.*

**4**  
**4** *attacca*

Picc. *mf* *fff*

Fl. *sim.* *fff*

Ob. *sim.* *fff*

Cl. *sim.* *fff*

B. Cl. *mf* *fff*

Cbsn. *f* *fff*

Hn. 1 *mp* *fff*

Hn. 2 *mp* *fff*

C. Tpt. 1 *sim.* *fff*

C. Tpt. 2 *sim.* *fff*

Tbn. *mf* *fff*

B. Tbn. *f* *fff*

Tba. *fff*

**9**  $(\text{♩}=\text{♩})$   
**16**

$3+3+4$

**10**  
**16** *fff*

**4**  
**4** *attacca*

Timp. *fff*

Perc. *crash cym.* *To Vib.* *fff*

Perc. *To Wind gong* *fff*

Perc. *f* *fff*

Pno. *fff*

**9**  $(\text{♩}=\text{♩})$   
**16**

$3+3+4$

**10**  
**16**

**4**  
**4** *attacca*

Vln. I *fff*

Vln. II *fff*

Vla. *mf* *fff*

Vcl. *f* *fff*

Cb. *tutti arco* *fff* *1. trem., 2. & 3. no trem.*

II. The earth dries up and withers

Grave, meter barely perceptible ( $\text{♩} = c. 48$ )

63

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

Fl. (8) *mf* *mf* *p* *ff*

Ob. *mf* *f* *p* *ff*

Cl. *mf* *p* *mf* *ff*

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

Cbsn. *f* *f* *pp* *ff*

Hr. 1

Hr. 2

C Tpt. 1 *p* *mf* *mf* *ff*

C Tpt. 2 *p* *mf* *mf* *ff*

Tbn.

B. Tbn.

Tbn.

Timp. *p* *f* *pp* on 32"

Perc. *f* *f* *pp* *mp*

Vibraphone *f* *f* *pp* *mp*

wind gong *pp* *f* *pp* *mp*

vibraslap *f* *f* *pp* *mp*

To Woodblocks *f* *f* *pp* *mp*

woodblocks *f* *f* *pp* *mp*

To Wind gong *f* *f* *pp* *mp*

To Woodblocks *f* *f* *pp* *mp*

claves *f* *f* *pp* *mp*

rims *f* *f* *pp* *mp*

Grave, meter barely perceptible ( $\text{♩} = c. 48$ )

(8)

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

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

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

Vcl. *mf* *mf* *p* *mp*

Cb. *mf* *mf* *pp* *mp*

sempre n.v. 1. 2. *mf* *mf* *p* *mp*

sempre n.v. 3. *mf* *mf* *p* *mp*

sempre n.v. 1. 2. *mf* *mf* *p* *mp*

sempre n.v. 3. *mf* *mf* *p* *mp*

sempre n.v. *pp* *mp*

71

**5/4** **4/4** <sup>74</sup>**4/4**

Picc. *pp* *f* *p* *f*

Fl. *pp* *f* *p* *f*

Ob. *ppp* *f*

Cl. *ppp* *f*

B. Cl. *ppp* *f*

Cbsn. *pp* *f*

Hn. 1 *pp* *mp* *pp* *p* con sordino

Hn. 2 *pp* *mp* *pp* *p* con sordino

C Tpt. 1 *ppp* *f* *ppp* *mp* *pp* *p*

C Tpt. 2 *ppp* *f* *ppp* *mp* *pp* *p*

Tbn. *pp* *mp* *pp* *p* con sordino senza sordino gradual slide vibrato n.v.

B. Tbn. *pp* *mp* *pp* *p* con sordino senza sordino gradual slide vibrato n.v.

Tba. *pp* *mp* *pp* *p* con sordino senza sordino

Timp. *f* *fff* **5/4** **4/4** <sup>74</sup>**4/4**

Glock. To Vib. *f* Vibraphone *f* bowed *p* *f* To Mrcs. Maracas *mf* *ff*

Perc. woodblocks *ff* 3 *ff* 3 *mf* *ff*

Perc. claves *ff* 3 *f* *ff* *f* gong played with brass mallet in contact *f*

Pno. *pp* *f*

Vln. I (div.) *f* *uni.* *mp* *ff*

Vln. II (div.) *f* *uni.* *mp* *ff*

Vla. (div.) *f* *uni.* *mp* *ff*

Vcl. (div.) *f* *uni.* *div. (sim.)* *mp* *ff*

Cb. *f* *div.*

82

Picc. *mf* 5 flutter tongue *ppp*

Fl. *mf* 5 flutter tongue *ppp*

Ob.

Cl.

B. Cl. *mp* 3 *p* *ppp*

Cbn. *mp* 3 *p* *ppp*

Hn. I senza sordino *mf* *mp* *ppp*

Hn. II senza sordino *mf* *mp* *ppp*

C. Tpt. I

C. Tpt. II

Tbn. *mf* *mp* *ppp*

B. Tbn. *mf* *mp* *ppp*

Tba. *mf* 3 *mp* *ppp*

Timp. 82

Mrcs.

Perc. *ff* 3 5 *mp* 5 3 *pp*

Perc. *mp* *pp*

Marimba deadstroke *f* *p*

Pno. with chain on strings, low register only *f* *p* no ped.

Vln. I 82

Vln. II

Vla.

Vcl.

Cb.

90 meno mosso, ♩ = ♩ (♩ = 84)

Picc. *ss*

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

*mp*

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

90 meno mosso, ♩ = ♩ (♩ = 84)

Timp.

Mrcs.

Mar. To Woodblocks

Perc. *p* tam scrape i.v.

Pno. *mp* *ppp* *leggiero* *pedal ad lib.*

90 meno mosso, ♩ = ♩ (♩ = 84)

Vln. I *p* *ppp* *sul pont.*

Vln. II *p* *ppp* *sul pont.*

Vla. *p* *ppp* *sul pont.*

Vcl. *p* *ppp* *arco* *uni.* *sul pont.* *pizz.* *mp*

Cb. *p* *ppp* *arco* *pizz.* *mp*

91

Picc.

Fl.

Ob.

Cl.

B. Cl.  
*a piacere*

Obsn.

Hn. I

Hn. II

C. Tpt. I

C. Tpt. II

Tbn.

B. Tbn.

Tha.

Timp.

Mrcs.

Mar.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

3

sul pont

*pp*

sul pont

*pp*

sul pont

*pp*



93 3  
4 G.P.

Picc. *pp*

Fl. *mf* spit tongue

Ob.

Cl.

B. Cl. *pp*

Cbsn. *mf*

Hn. I *mf* *ppp*

Hn. II *mf* *ppp*

C Tpt. I

C Tpt. 2

Thu.

B. Thu.

Thu.

Timp. 3  
4 G.P.

Mrs. *mp* To Sandpaper blocks

Mar. *mf* Percussion

Perc. *p*

Pno. *mp* rit. and shorten articulation of figure

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc.

Cb. *n*

3  
4 G.P.

97  $\frac{4}{4}$   $\frac{3}{4}$  G.P.  $\frac{4}{4}$  104

Picc. *mp*

Fl.

Ob.

Cl.

B. Cl.

Cbsn. *p*

Hn. I

Hn. 2

C Tpt. 1 *mp*

C Tpt. 2 *p*

Tbn.

B. Tbn.

Tba.

Timp. *ppp*

Mrcs. *p* sandpaper blocks *pp*

Perc. *mp* To Sandpaper blocks *ppp*

Perc. *ppp*

Pno. *mf* top muted with hand on strings bottom normal

Vln. I *ppp* sul pont. solo secco *ppp* tutti (sul pont.) *n < mp > n*

Vln. II *ppp* sul pont. solo secco *ppp* tutti (sul pont.) *n < mp > n*

Vla. *pp* div. 1&2 only

Vcl. *pp* solo

Cb. *pp*

108

Picc. *mf* *p*

Fl. *p*

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. To Vib. *ppp*

Perc. sandpaper blocks *mp* To Bongos

Perc. *p*

Perc. *mf* *p*

Pno. normal *f* *p*

Vln. I

Vln. II

Vla.

Vcl.

Cb. *ppp* sul E

112 116

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Cbsn. \_\_\_\_\_

Hn. I \_\_\_\_\_

Hn. II \_\_\_\_\_

C Tpt. I *mp* *ppp*

C Tpt. 2 \_\_\_\_\_

Tbn. *con sordino* *p* *ppp* *n*

B. Tbn. *con sordino* *p* *ppp* *n*

Tba. *p* *ppp* *n*

Timp. \_\_\_\_\_

Perc. \_\_\_\_\_

Perc. \_\_\_\_\_ *stick click* *p*

Perc. \_\_\_\_\_ *5* *p*

Pno. *mp* *pppp* *pp*

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vcl. \_\_\_\_\_

Cb. \_\_\_\_\_

116  
*pp* sul G, col legno ricochet  
*pp* sul G, col legno ricochet  
*pp* sul C, col legno ricochet  
*pp* sul C, col legno ricochet

118

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Pao.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

To Bsn.

stick click *pp* 3

Vibraphone fast motor *mp*

bowed *mp* *f*

To Log Drums

BD rim *pp*

To Crot.

Crotale bowed *mf*

To BD

senza sordino *mp*

con sordino *ppp* *mf*

*p*

*p*

*ppp*

*mf*

*pp*

*f*

*mf*

*f*

*p*

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn. *Bassoone* *pp*

Hn. I *stop mute to bend pitch* *pp*

Hn. II *pp*

C. Tpt. I

C. Tpt. II

Tbn.

B. Tbn.

Tba.

Timp.

Vib. *stick click* *pp* *piu pp*

Perc. *Bongos* *rim* *ppp* *BD rim* *ppp* *ppp* *ppp* *ppp*

Pno.

Vln. I *pp* *col legno* *ppp* *5* *col legno*

Vln. II *ppp* *5* *col legno*

Vla. *ppp* *5* *col legno*

Vcl. *ppp* *5* *col legno*

Cb.

135

Vib.

Bongos

Perc.

Med. Log Drums

*p*

*p*

poco a poco cresc.

143

Perc.

Bongos

Perc.

*mp*

*mp*

BD muted

150

Perc.

Bongos

Perc.

*poco a poco*

*poco a poco*

*molto*

*molto*

*molto*

attacca  $\frac{4}{4}$

Joy to gloom,  $\text{♩} = \text{♩} = 168$ , In 2

III. its gate is battered to pieces.

156  $\frac{4}{4}$  To Vib.

Perc.

Bongos

Perc.

To Perc.

*ff* *mf*

open

Pno.

*f*

Joy to gloom,  $\text{♩} = \text{♩} = 168$ , In 2

156  $\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*f* *mp* *f* *mp*

*f* *mp* *f* *mp*

*f*

*f*

arco

arco

167

169

Picc. *p* *f* *mp*

Fl. *p* *f* *mp*

Ob. *mp* *f* *mp*

Cl. *mf* *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp* *mf*

Hn. 1 *mf* *sim.*

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp. *mf* 169

Perc.

Bongos

Perc.

Pho. *f* *ff* *sim.*

Vln. I 169 *f* *sim.*

Vln. II *sim.*

Vla. *pizz.* *sim.*

Vc. *pizz.* *sim.*

Cb. *f* *sim.*

Detailed description of the musical score: This page contains the musical notation for measures 167 through 170. The score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn 1 & 2, Trumpets 1 & 2, Trombone, Bass Trombone, Tuba, Timpani) are at the top. The string section (Violin I & II, Viola, Violoncello, Contrabasso) and percussion (Percussion, Bongos) are at the bottom. Measure 167 shows a complex texture with woodwinds and strings playing rhythmic patterns. Measure 169 is marked with a box containing the number '169' and features a dynamic shift to *mf* for the timpani and *f* for the strings. Measure 170 continues the orchestral texture with various dynamics and articulations like *sim.* (sustained) and *pizz.* (pizzicato).



176

176

Picc. *p* *mf* *mp* *mf* *ff*

Fl. *p* *mf* *mp* *mf* *ff*

Ob. *mf* *mp* *mp* *ff*

Cl. *p* *mf* *mp* *mf* *ff*

B. Cl. *mp* *p* *mp* *ff*

Bsn. *mp* *p* *mf* *mp* *ff*

Hn. 1

Hn. 2 *mf* *sim.*

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tbn.

Timp.

Perc.

Bongos

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

186 190

Picc. *mp* *f* *sim.*

Fl. *mp* *f* *sim.*

Ob. *mp* *f* *sim.*

Cl. *mp* *f* *sim.*

B. Cl. *mp* *f* *sim.*

Bsn. *mp* *mf* *f* *mf* *sim.*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp. 190

Perc.

Bongos

Perc.

Pno.

Vln. I 190

Vln. II

Vla.

Vcl.

Cb.

196 (8)

Perc. *f* *ff* *mp* *f*

Fl. *f* *ff* *mp* *f*

Ob. *mf* *ff* *mp* *f*

Cl. *f* *ff* *mp* *f*

B. Cl. *mf* *ff* *mp* *mf* *sim.*

Bsn. *mf* *ff* *mp* *mf* *sim.*

Hn. 1

Hn. 2

C Tpt. 1 *mf* *sim.*

C Tpt. 2 *mf* *sim.*

Tbn. *mf*

B. Tbn.

Tba.

Timp.

Perc.

Bongos *p*

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.



216

Picc. (8)  
 Fl. (8)  
 Ob.  
 Cl.  
 B. Cl.  
 Bsn.  
 Hn. 1  
 Hn. 2  
 C Tpt. 1  
 C Tpt. 2  
 Tbn. (duplo)  
 B. Tbn. (duplo)  
 Tba. (duplo)  
 Tmp. (duplo)  
 Vib.  
 Perc.  $\Delta$  sim. high woodblock 1/4 ped.  
 Perc. rim  
 Pno. (duplo)  
 Vln. I sim.  
 Vln. II (8) div.  
 Vla. div.  
 Vcl. div.  
 Cb. (duplo)

Musical score for measures 216-224. The score includes parts for Piccolo, Flute (8), Oboe, Clarinet, Bass Clarinet, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones (duplo), Tuba (duplo), Timpani (duplo), Vibraphone, Percussion (triangle, high woodblock, rim), Piano (duplo), Violins I & II (8), Viola, Violoncello, and Double Bass (duplo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sim.* and *gliss.*.

230 (9)

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

241

To Cbsn.

con sordino (quadruple)

con sordino (quadruple)

*mf*

*mf*

(quadruple)

241

To sus. cym.

To Toms

(duple)

(duple)

(quadruple)

uni.

241

unis.

snap

243

Picc. *6*  
 Fl. *6*  
 Ob.  
 Cl.  
 B. Cl.  
 Bsn.  
 Hn. I  
 Hn. II  
 C Tpt. 1  
 C Tpt. 2  
 Tbn.  
 B. Tbn.  
 Tba.  
 Timp.  
 Vib.  
 Perc.  
 Perc.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

*ff* (duple) bell tone  
*ff* bell tone  
*ff* bell tone  
*ff* (quadruple)  
*ff* toms (quadruple)  
*ff* bongos  
*ff*  
*f* arco  
*ff* (duple) pizz.  
*f* arco  
*ff* (duple) arco  
*f* arco  
*f* arco  
*f* arco

377

264  $\text{♩} = \text{♩} (\text{♩} = 136)$   
**2/4**

Picc. Fl. Ob. Cl. B. Cl. Bsn.

Hn. I Hn. 2

C Tpt. 1 C Tpt. 2

Thn. bell tone

B. Thn. bell tone

Tha. bell tone

264  $\text{♩} = \text{♩} (\text{♩} = 136)$   
**2/4**

Timp. *ff*

Vib. *ff*

Perc. Perc.

Pno.

264  $\text{♩} = \text{♩} (\text{♩} = 136)$   
**2/4**

Vln. I *ff*

Vln. II *ff*

Vla. (quadruple)

Vcl. *ff* *f* *ff* *f*

Cb. *ff* *f* *ff* *f*



G.P. (3 measures) *attacca*

270

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. bell tone *ff*

B. Tbn. bell tone *ff*

Tba. bell tone *ff*

G.P. (3 measures) *attacca*

Timp. *ff*

Perc. HH sizzle *ff*

Perc. To Mrb. *ff*

Perc. *ff*

Pno. *ff*

G.P. (3 measures) *attacca*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff* pizz. *ff*

IV. The floodgates of the heavens are opened

292  $\text{♩} = 68$

**7/8 2/4 7/8 2/4 7/8 2/4**

Picc. *p* *mp*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

$\text{♩} = 68$

**7/8 2/4 7/8 2/4 7/8 2/4**

Timp.

Perc. *ppp* *p* *ppp* *p* *log drums* *on shell*

sizzle HH

Marimba *mp*

Perc. *p*

Pno. *p* *mp*

$\text{♩} = 68$

**7/8 2/4 7/8 2/4 7/8 2/4**

Vln. I

Vln. II

Vla.

Vcl.

Cb. *pizz.* *mp*

The image shows a page of a musical score for a symphony. The title is 'IV. The floodgates of the heavens are opened'. The score is for measures 292 to 297. The tempo is marked as quarter note = 68. The time signature alternates between 7/8 and 2/4. The instruments listed are Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn I and II, Trumpet I and II, Trombone, Bass Trombone, Tuba, Timpani, Percussion (including sizzle HH, Marimba, HH, and on shell), Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as ppp, p, and mp. There are also performance instructions like 'pizz.' and 'log drums'. The percussion part has a complex rhythmic pattern with sizzle HH and HH. The piano part has a melodic line with some chords. The strings are mostly silent in this section.

311

**3/4** **4/4** 316

Picc. *p* *mf* *f*

Fl. *mf* *f*

Ob.

Cl.

B. Cl.

Bsn. *ppp* *f*  
Contrabassoon

Hn. I *mf*  
con sordino

Hn. 2 *mf*  
con sordino

C Tpt. 1 *mp*  
con sordino

C Tpt. 2 *mp*  
con sordino

Tbn.

B. Tbn.

Tha. *ppp* *f*

Timp. **3/4** **4/4** 316

Perc. *mf* *f*  
To Vib. Vibraphone To HH

Mar. *mf* *f*  
To Pan pan  
R L L R L L R L R

Perc. *mf*

Pno. *mf*

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

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

Vla. *ppp* *p* *mf* *p* *mf*

Vcl. *ppp* *p* *mf* *p* *mf*

Cb. *ppp* *p* *mf* *p* *mf*  
arco

*ppp* *f*

318

3/4 4/4 3/4 4/4

Picc. Fl. Ob. Cl. B. Cl. Cbsn. Hn. I Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. B. Tbn. Tbn. Timp. Vib. Steel D. Perc. Pno. Vln. I Vln. II Vla. Vcl. Cb.

*f* *p* *mf* *mp* *f* *mf* *mp* *mf* *f* *mf* *sfz* *mf* *mp* *f* *mf no dim.* *sub. f* *p* *mp* *6*

sizzle To Vib. Vibraphone

BD & tam To Mar.

324 **4/4** 326

Picc. *f*

Fl. *mf* *f*

Ob.

Cl.

B. Cl.

Chan.

Hn. I *mf* *pp* *p*  
*senza sordino*

Hn. II *mf* *pp* *p*  
*senza sordino*

C Tpt. 1

C Tpt. 2

Tbn. *mf* *p* *f*

B. Tbn. *mf* *p*

Tha.

**4/4** 326

Timp.

Vib. *mf* *f*  
*To sus. cym.*

Steel D. *mf* *f*  
*To Glock.*  
 R L L R L L R L R

Perc.

Pno. *f*

**4/4** 326

Vln. I *f* *mp no dim.*

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

Vla. *sub. f* *p* *mf*

Vcl. *sub. f* *p* *mf*

Cb.

228

**3/4** **4/4** **3/4** **4/4**

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Cbsn.

Hn. 1  
Hn. 2

C Tpt. 1  
C Tpt. 2

Tbn.  
B. Tbn.  
Tbn.

**3/4** **4/4** **3/4** **4/4**

Timp.

Vib.  
Steel D.  
Perc.

Pno.

**3/4** **4/4** **3/4** **4/4**

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

334

**4/4** **3/4** **4/4**

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Cbn.

Hn. 1  
Hn. 2

C Tpt. 1  
C Tpt. 2

Tbn.  
B. Tbn.  
Tba.

**4/4** **3/4** **4/4**

Timp.  
Vib.  
Steel D.  
Perc.  
Pno.

**4/4** **3/4** **4/4**

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

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

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

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

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

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

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

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

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

340

**3/4** **4/4** **342**

Picc. *mf*

Fl. *mf*

Ob. *p*

Cl. *mp*

B. Cl.

Cbsn.

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. 1

C Tpt. 2

Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Tbn.

**3/4** **4/4** **342**

Timp.

Vib. *p* *f* To crash cym.

Sted. D. Glockenspiel *mp*

Perc. Marimba *mf*

Pno.

**3/4** **4/4** **342**

Vln. I *poco* *p* *mp* *mp*

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

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

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

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



(8)

345

Picc. *mf* *mp*

Fl. *mf* *mp*

Ob. *p* *mp*

Cl. *mp* *mp*

B. Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. *poco*

B. Tbn. *poco*

Tbn.

Timp.  $\frac{3}{4}$   $\frac{4}{4}$

Perc.

Glock. To SD

Mar. To tam & BD

Pno.

Vln. I *p* *mp*  $\frac{3}{4}$   $\frac{4}{4}$

Vln. II *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *mp*

350

**4/4** **3/4** **4/4**

Picc. -

Hr. -

Ob. *p* *mp* *p* *p* *mp* *p*

Cl. *p* *mp* *p* *p* *mp* *p*

B. Cl. *p* *mp* *p* *p* *mp* *p*

Cbn. -

Hr. 1 -

Hr. 2 -

C Tpt. 1 *mf* senza sordino

C Tpt. 2 *mf* senza sordino

Tbn. *meno f* *poco*

B. Tbn. *meno f* *poco*

Tba. -

**4/4** **3/4** **4/4**

Timp. -

Perc. -

Glock. -

Mar. -

Pno. -

**4/4** **3/4** **4/4**

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *p* *mp*

354

**4/4** **2/4** **4/4**

Picc. *p* *a* *a* *a* *a* *a* *a* *a*

Fl. *p* *a* *a* *a* *a* *a* *a* *f*

Ob. *mp* *mf* *mp* *f*

Cl. *mp* *mf* *mp* *f*

B. Cl. *mp* *mf* *mp* *f*

Chbn.

Hn. 1 *mf* *meno f* *f*

Hn. 2 *mf* *meno f* *f*

C. Tpt. 1 *mf* *meno f*

C. Tpt. 2 *mf*

Tbn. *meno f* *f* *molto*

B. Tbn. *meno f* *f* *molto*

Tba.

**4/4** **2/4** **4/4**

Timp.

Perc. SD *ppp*

Mar.

Pno.

**4/4** **2/4** **4/4**

Vln. I *poco a poco* *a* *a* *a* *a* *a* *a* *a*

Vln. II *poco a poco* *a* *a* *a* *a* *a* *a* *a*

Vla. *mf*

Vc. *mf*

Cb. *mf*

358

4/4 5/4 4/4 3/4

Picc. *f* *p*

Fl. *mf* *p*

Ob. *f* *p* *f*

Cl. *mp* *f* *p* *f* *mp*

B. Cl. *f* *p* *f* *ff* *mp*

Cbn. *f* *p* *f* *ff*

Hn. I *ff*

Hn. II *ff*

C. Tpt. 1 *ff*

C. Tpt. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *f* *ff*

358

4/4 5/4 4/4 3/4

Timp. *ff*

Perc. *ff* crash cym. To Vib.

Perc. *f* To Glock.

Perc. *f* tam-tam to BD

Pno. *ff*

358

4/4 5/4 4/4 3/4

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f* div.

362

**3/4** **4/4** **5/4** **4/4**

Picc. *ff*

Fl. *f*

Ob. *f p* *fff*

Cl. *mf* *f p* *fff*

B. Cl. *mf* *f p* *fff*

Cbsn. *mf* *f p* *fff*

Hn. I *fff*

Hn. 2 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. *fff*

B. Tbn. *fff*

Tbn. *fff*

Timp. *gliss.* *fff*

Perc. *fff* *fff*

Pao. *fff*

**3/4** **4/4** **5/4** **4/4**

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

Cb. *fff*

366 367

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

367

Timp.

Perc. 

Vibraphone *ppp*

Glockenspiel *mf*

To Chim.

Pno.

367

Vln. I *mf* *meno f* *mf* *meno f*

Vln. II *mf* *meno f* *mf* *meno f*

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

Vcl. *mp* *mf* *mp* *mf*

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

371

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tbn.

Timp.

Vib.

Glock.

Perc.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

376 378

Picc. Fl. Ob. Cl. B. Cl. Cbsn.

Hn. I Hn. II

C. Tpt. I *mf* *f* C. Tpt. II *f* Tbn. B. Tbn. Tba.

Timp. 378

Vib. *mp* *mp* *p* *pedal ad lib.*

Glock. Perc.

Pno. *leggero* *p*

(8) 378

Vln. I *meno f* *mp* *solo*

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

Vla. Vcl. Cb.

Detailed description: This page of a musical score covers measures 376, 377, and 378. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) is mostly silent, with a single note in the Oboe at measure 378 marked *mf*. The brass section (Horn I & II, Trumpet I & II, Trombone, Bass Trombone, Tuba) has sustained notes in measures 376 and 377, with a dynamic shift from *mf* to *f* in measure 378. The percussion section includes Vibraphone (playing a rhythmic pattern from *mp* to *p* with *pedal ad lib.*), Glockenspiel, and Percussion. The piano part features a delicate, arpeggiated accompaniment in the right hand, marked *leggero* and *p*. The string section (Violin I & II, Viola, Violoncello, Contrabasso) provides a harmonic foundation with various dynamics, including *meno f*, *mf*, and *mp*. A *solo* instruction is placed above the Violin I staff in measure 378.



279

Picc. Fl. Ob. Cl. B. Cl. Cbsn. Hn. I. Hn. 2. C Tpt. 1. C Tpt. 2. Tbn. B. Tbn. Tba. Timp. Vib. Glock. Perc. Pno. Vln. I. Vln. II. Vc. Cb.

3/4 4/4

3/4 4/4

3/4 4/4

382

**4/4** **3/4**

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. II

C Tpt. I

C Tpt. II

Tbn.

B. Tbn.

Tba.

**4/4** **3/4**

Timp.

Vib.   
*sub. p*  
 flutter pedal, ad lib.

Glock.

Perc.

Pno.   
 (89) *sc*  
*sc*

**4/4** **3/4**

Vln. I

Vln. II

Vla.   
*solo*  
*mp*

Vc.

Cb.

385  $\frac{3}{4}$   $\frac{4}{4}$  386

Picc. Fl. Ob. Cl. B. Cl. Cbsn. Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. B. Tbn. Tba. Timp. Vib. Glock. Perc. Pno. Vln. I Vln. II Vla. Vc. Cb.

389

Picc.  $\frac{5}{4}$  392  $\frac{2}{4}$

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.  $\frac{5}{4}$  392  $\frac{2}{4}$

Vib. *Vibraphone* *mf* *p*

Glock. *Glockenspiel* *mf* *p*

Perc. *Chimes* *f* *To Mar.*

Pno. *mf* *mp*

Vln. I  $\frac{5}{4}$  392  $\frac{2}{4}$

Vln. II *p* *mp* *ppp*

Vla. *p* *mp* *ppp*

Vc. *arco* *mp* *f*

Cb. *arco* *mp* *f*

2/4 G.P. 4/4 2/4 G.P. 4/4

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Cbsn.  
Hn. I  
Hn. 2  
C Tpt. I  
C Tpt. 2  
Tbn.  
B. Tbn.  
Tba.

2/4 G.P. 4/4 2/4 G.P. 4/4

To. HH  
Vib.  
To Pan  
Glock.  
Pan  
Chim.  
Marimba  
Pno.

2/4 G.P. 4/4 tutti 2/4 G.P. 4/4 1. 2.

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

401

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Cbsn. \_\_\_\_\_

Hn. I \_\_\_\_\_

Hn. 2 \_\_\_\_\_

C Tpt. 1 \_\_\_\_\_

C Tpt. 2 \_\_\_\_\_

Tbn. \_\_\_\_\_

B. Tbn. \_\_\_\_\_

Tba. \_\_\_\_\_

Timp. \_\_\_\_\_

Vib. \_\_\_\_\_

Steel D. *mp* *mf* \_\_\_\_\_

Mar. *p* *pp* *p* *mp* \_\_\_\_\_

Pno. \_\_\_\_\_

Vln. I *ppp* *p* \_\_\_\_\_

Vln. II *ppp* *p* \_\_\_\_\_

Vla. *ppp* *p* \_\_\_\_\_

Vcl. *ppp* *p* \_\_\_\_\_

Cb. *ppp* *p* \_\_\_\_\_

**2**/**4** **4**/**4** ( $\text{♩} = 72$ ) poco accel.

**2**/**4** **4**/**4** ( $\text{♩} = 72$ ) poco accel.

**2**/**4** **4**/**4** ( $\text{♩} = 72$ ) poco accel.

405 (♩ = 86)  
attacca

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Cbsn. \_\_\_\_\_

Hn. I \_\_\_\_\_

Hn. II \_\_\_\_\_

C Tpt. I \_\_\_\_\_

C Tpt. II \_\_\_\_\_

Tbn. \_\_\_\_\_

B. Tbn. \_\_\_\_\_

Tba. \_\_\_\_\_

Timp. \_\_\_\_\_ (♩ = 86)  
attacca

Perc. HH, swizzle sticks *mp* *mf* *f*

Steel D. *f*

Mar. *mf* To Slapstick

Pno. *mf* *f*

Vln. I *ppp* *pp* *p*

Vln. II *ppp* *pp* *p*

Vla. *ppp* *pp* \_\_\_\_\_

Vcl. *ppp* *pp* \_\_\_\_\_

Cb. *ppp* *pp* \_\_\_\_\_

(♩ = 86)  
attacca

V. Whoever flees at the sound of terror will fall into a pit; whoever climbs out of the pit will be caught in a snare.

Running, ♩=172  
(Doppio movimento)

4/4 5/8 4/4

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Cbn.

Hn. I  
Hn. II  
C Tpt. I  
C Tpt. II  
Tbn.  
B. Tbn.  
Tba.

Running, ♩=172  
(Doppio movimento)

4/4 5/8 4/4

Timp.

Perc.  
Steeld.  
Perc.  
Pno.

slapstick  
To log drums  
log drums  
Bongos  
pan skirt  
low tom  
rim  
To Toms  
To Vib.  
with chopsticks  
R L R L etc.  
BD  
mf  
sub. mp  
f  
p

Running, ♩=172  
(Doppio movimento)  
uni.

4/4 5/8 4/4

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

pizz.  
f  
pizz.  
f  
pizz.  
f



419

**9/8      5/4      4/4      6/8      2/4**

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

**9/8      5/4      4/4      6/8      2/4**

Timp.

Perc. *Vibraphone*  
with shaft end  
*mf*

Steel D.

Perc. *normal*  
*f* with mallets  
To Tri.

Pno.

**9/8      5/4      4/4      6/8      2/4**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

428

2/4 6/4 4/4 430 5/4 7/4 3/8 4/4

Picc. *ff*

Fl. *ff*

Ob.

Cl.

B. Cl.

Cbsn.

Hr. 1 *mp* senza sordino *ff*

Hr. 2 *mp* *ff*

C Tpt. 1 *p* *f* con sordino

C Tpt. 2 *p* *f* con sordino

Thu. *ff* *gl. inc.*

B. Thu. *ff* *gl. inc.*

Thu.

2/4 6/4 4/4 430 5/4 7/4 3/8 4/4

Timp.

Perc. *mf* *f*

Steel D. *To Glock.* *mp* Glockenspiel *mp*

Perc. *p* *n* *ff* *mp* *To Siren* *siren* *To BD*

Pno. *mp* *p*

2/4 6/4 4/4 430 5/4 7/4 3/8 4/4

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *mf* *arco*

Vc. *mf*

Cb.

437

Picc. **9/8** **4/4** **3/4** **6/8**

Fl.

Ob.

Cl.

B. Cl.

Cbn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp. **9/8** **4/4** **3/4** **6/8**

Perc. *to log drums*

Glock. *To Pan*

Perc. *To Slapstick* *slapstick To Toms*

Pno.

Vln. I **9/8** **4/4** **3/4** **6/8**

Vln. II

Vla.

Vcl.

Cb.

445

Picc. *mf*

Fl. *mf*

Ob.

Cl.

B. Cl.

Cbn.

Hn. I

Hn. 2

C. Tpt. I *mp* senza sordino

C. Tpt. 2 *mp* senza sordino

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Glock.

Perc.

Pno. *mp*

Vln. I *f*

Vln. II *f*

Vla.

Vcl. *pizz.*

Cb. *pizz.*

455

**5/4** **4/4** **460** **3/4** **4/4**

Picc. *f* *fall* *mp*

Fl. *f*

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I *f* *mp*

Hn. II *f* *mp*

C. Tpt. I *mf* *con sordino*

C. Tpt. II *mf* *con sordino*

Tbn. *f* *mp*

B. Tbn. *f* *mp*

Tba. *mp*

**5/4** **4/4** **460** **3/4** **4/4**

Timp.

Perc. *f* *mf* *p* *pp* *log drums* *To Vib.*

Glock. *mp* *Pan*

Perc. *f* *mf* *p* *To Tam*

Puo. *mf* *p* *mp*

**5/4** **4/4** **460** **3/4** **4/4**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla.

Vc. *mf* *snap snap*

Cb. *mf* *snap snap*

465

7/4 6/4 2/4 5/8 (470) 4/4 9/8

Picc. *p*

Fl. *p*

Ob. *mp* *p*

Cl. *mp* *p*

B. Cl.

Cbn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tba.

7/4 6/4 2/4 5/8 (470) 4/4 9/8

Timp.

Perc. *Vibraphone* *pedal ad lib. p* *To china cym*

Steel D. *pp* *deadstroke* *To Glock.*

Perc.

Pno. *pp* *sub. ff* *mp*

7/4 6/4 2/4 5/8 (470) 4/4 9/8

Vln. I *mp* *pizz.* *mf*

Vln. II *mp* *pizz.* *mf*

Vla. *mp* *pizz.* *mf*

Vcl. *mp* *pizz.* *mf*

Cb.

475

9/8 15/8 4/4 9/8 4/4

Picc. *ff*

Fl. *ff*

Ob. *ff* *mp* *p*

Cl. *ff* *mp* *p*

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1 *ff* senza sordino

C Tpt. 2 *ff* senza sordino

Tbn. *f*

B. Tbn. *f*

Tbn.

Timp. 9/8 15/8 4/4 9/8 4/4

Perc. *ff* china

Glock. *ff* Glockenspiel To Mar.

Perc. *ff* tam scrape To Chim. *ff* Chimes To Slapstick

Pno.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vcl. *mp* *f*

Cb.

484

**3/4** **4/4** **3/4**<sup>491</sup>

Picc. *ff* *molto* *mp* *mf*

Fl. *ff* *molto* *mp* *mf*

Ob. *ff* *molto* *mp* *mp*

Cl. *ff* *molto* *mp* *mp*

B. Cl. *ff* *molto* *mp* *ff*

Cbsn. *ff* *molto* *mp* *fmp* *ff*

Hn. 1 *ff* *molto* *mp* *f*

Hn. 2 *ff* *molto* *mp* *f*

C. Tpt. 1 *ff* *molto* *mp* *f*

C. Tpt. 2 *ff* *molto* *mp* *f*

Tbn. *ff* *molto* *mp* *f*

B. Tbn. *ff* *molto* *mp* *f*

Tba. *ff* *molto* *mp* *f*

**3/4** **4/4** **3/4**<sup>491</sup>

Timp. *ff*

Perc. *mp* *f* *To Vib.*

Glock. *mf* *fmp* *ff*

Chim. *ff* *slapstick* *To Toms*

Pno.

**3/4** **4/4** **3/4**<sup>491</sup>

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff* *(pizz)* *mf* *fmp* *ff* *mf*

Cb. *ff* *(pizz)* *mf* *fmp* *ff* *mf*



494 (6)

499

4/4

Picc. *mp*

Fl. *mp*

Ob.

Cl.

B. Cl.

Cbsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Thu.

B. Thu.

Thu. *mf*

499

4/4

Timp. *ff*

Perc. *p* Vibraphone

Mar. *p*

Perc. *pp* *mf* *mp* *f* *mf* *ff* Toms To BD

Pho.

499

4/4

Vln. I

Vln. II

Vla.

Vcl. *f*

Cb. *f*

Detailed description of the musical score: The score is for measures 494 to 499. It is in 4/4 time. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic lines with triplets. The brass section (Trumpets 1 & 2, Trombones, Tuba) has rests until measure 499, where they play chords marked *mf*. The percussion section includes Timpani (*ff*), Vibraphone (*p*), Maracas (*p*), and various Percussion instruments (Toms, Tom Tom Drum) with dynamic markings *pp*, *mf*, *mp*, *f*, *mf*, and *ff*. The Piano part is silent.

♩ = ♪ (♩=115)

502

2/4 503 9/8 2/4 9/8 5/8 attacca 4/2

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hr. 1 *fff*

Hr. 2 *fff*

C. Tpt. 1 *f*

C. Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *mf*

503 ♩ = ♪ (♩=115)

2/4 9/8 2/4 9/8 5/8 attacca 4/2

Timp. *sfz*

Vib. *ff* To cym. Percussion sub cym. *ppp* To Tri. *fff*

Mar. *ff* To SD *ppp* To Tri. *fff*

Perc. *sfp* To Tri. *fff*

Pno. *fff* with forearms

503 ♩ = ♪ (♩=115)

2/4 arco 9/8 2/4 9/8 5/8 attacca 4/2

Vln. I *f* arco *mf*

Vln. II *f* arco *mf*

Vla. *f* arco *mf*

Vcl. *f* arco *mf*

Cb. *f* arco *mf*

VI. The moon will be dismayed, the sun too ashamed to shine, for the glory of the Lord will reign forever.

514  $\frac{4}{2}$  ♩ = 40

Picc.

Fl.

Ob.

Cl.

B. Cl.

Cbsn. To Bsn.

Hn. I

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tbn.

Timp.  $\frac{4}{2}$  ♩ = 40

Perc. mute, no downbeat

Perc. no downbeat

Perc. don't mute, no downbeat

Pno. *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

$\frac{4}{4}$  (←)

$\frac{4}{4}$  (←)

$\frac{4}{4}$  (←)

$\frac{4}{4}$  (←)

522

Picc. *f*

Fl. *f*

Ob. *mf < f*

Cl. *mf < f*

B. Cl. *mf < f*

Chsn. *f* Bassoon *mf*

Hn. 1 *ff* *mf*

Hn. 2 *f* *ff*

C. Tpt. 1 *f* *ff*

C. Tpt. 2 *f < ff*

Tbn. *f* *ff*

B. Tbn. *f*

Tba. *ff*

Timp. *ff*

Perc. *ff* To Vib. *p* *f*

Perc. To Mar. *ff*

Perc. To BD *ff* To Slapstick *ff*

Pno. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

4/2 530 Più mosso,  $\text{♩} = 52$

4/2 530 Più mosso,  $\text{♩} = 52$

4/2 530 Più mosso,  $\text{♩} = 52$

531

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn. 1.  
Hn. 2.  
C Tpt. 1.  
C Tpt. 2.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Perc.  
Perc.  
Perc.  
Pho.  
Vln. I.  
Vln. II.  
Vla.  
Vcl.  
Cb.

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

Detailed description: This is a page of a musical score, numbered 531. It contains 21 staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, Trombone, Baritone Trombone, and Tuba. The percussion section includes Timpani, three Percussion staves, and Piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows musical notation with dynamics such as *mp*, *mf*, *f*, and *p*. The woodwinds and brass have some melodic lines, while the strings and piano are mostly silent or have light accompaniment.

535

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tbn.

Timp.

Perc.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mp*

*mf*

*p*

*mf*

*mp*

*mf*

*f*

*f*

*f*

con sordino

539

Picc. *mp*

Fl. *mf* *p* *mp*

Ob. *mf* *p*

Cl. *mf* *p*

B. Cl.

Bsn. *p*

Hn. I

Hn. 2 *mp*

C Tpt. 1 *mp* *p* *sczza sord* *mf*

C Tpt. 2 *mf*

Tbn. *f*

B. Tbn.

Tba.

539

Timp.

Perc. *Vibraphone* *mp*

Mar. *Marimba* *mf* *To Glock.*

Pno. *mp*

539

Vln. I *mp*

Vln. II *mp*

Vla. 1. 2. *div.* *mp* *f*

Vcl. *f*

Cb.

544 **3/3** **545** ( $\text{♩} = \text{♩}$ ) **2/4** **3/8** **3/8**

Picc. *molto* *ff* *f*

Fl. *molto* *ff* *f* *mp*

Ob. *ff* *f*

Cl. *ff* *mf* *f*

B. Cl. *ff* *mf*

Bsn. *ff* *f* *ff*

Hr. 1 *molto* *ff* *mp* *f*

Hr. 2 *molto* *ff* *mp* *f*

C. Tpt. 1 *molto* *ff* *f* *ff*

C. Tpt. 2 *molto* *ff*

Tbn. *molto* *ff* *mf* *f* *ff*

B. Tbn. *f* *molto* *ff* *mf* *f*

Tba. *ff*

**545** ( $\text{♩} = \text{♩}$ ) **2/4** **3/8** **3/8**

Timp. *ff* *fff* *mf*

Vib. *molto* *ff*

Mar. *ff*

Perc. *ff* *slapstick*

Pno. *molto* *ff*

**545** ( $\text{♩} = \text{♩}$ ) **2/4** **3/8** **3/8**

Vln. I *molto* *ff* *f*

Vln. II *molto* *ff* *f*

Vla. *molto* *ff*

Vcl. *ff*

Cb. *ff*



551

8/8      7/8      3/4      2/4      4/2

Picc. *p* *molto* *fp* *mf* *mf* *fp* *mf*

Fl. *molto* *fp* *mf* *mf* *fp* *mf*

Ob. *mp* *molto* *fp* *mf* *f* *mf* *fp* *mf*

Cl. *fp* *mf* *f* *mf* *fp* *mf*

B. Cl. *fp* *mf* *fp* *mf*

Bsn. *fp* *mf* *fp* *mf*

Hr. I *con sordino* *mf* *fp* *mf*

Hr. II *con sordino* *mf* *fp* *mf*

C. Tpt. 1 *con sordino* *f* *mf* *fp* *mf*

C. Tpt. 2 *con sordino* *f* *mf* *fp* *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f* *f*

Vib. *f*

Glock. *Glockenspiel* *mp* *To Glock.* *To Tam* *slapstick*

Perc. *mf*

Pno. *f* *f*

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *pizz.* *f*

Vcl. *pizz.* *f*

Cb. *f*

4/2 559

559

Picc. *p* poco a poco cresc. to m. 571

Hr. *p* poco a poco cresc. to m. 571

Ob. *p* poco a poco cresc. to m. 571

Cl. *p* poco a poco cresc. to m. 571

B. Cl. *p* poco a poco cresc. to m. 571

Bsn. *p* poco a poco cresc. to m. 571

Hr. I *p* poco a poco cresc. to m. 571

Hr. II *p* poco a poco cresc. to m. 571

C. Tpt. 1 *p* poco a poco cresc. to m. 571

C. Tpt. 2 *p* poco a poco cresc. to m. 571

Tbn. *p* poco a poco cresc. to m. 571

B. Tbn. *mp* poco a poco cresc. to m. 571

Tba. *mp* poco a poco cresc. to m. 571

4/2 559

Timp. *pp* *p* *f*

Vib. *mp* post. ad lib.

Glock. tam To Brake drum brake drum

Perc. *f* *mp*

Pno. *f*

4/2 559

Vln. I *p* col legno *mf* *mf* *f*

Vln. II *mf* col legno *mf* *f* arco gliss up on the string the duration of tied note *ppp* cresc. poco a poco

Vla. *mf* col legno *mf* arco gliss up on the string the duration of tied note *ppp* cresc. poco a poco

Vcl. *ppp* cresc. poco a poco arco gliss up on the string the duration of tied note sim.

Cb. *ppp* cresc. poco a poco arco gliss up on the string the duration of tied note sim.

*ppp* cresc. poco a poco

564

567

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. I

Hn. 2

C Tpt. I

C Tpt. 2

Tbn.

B. Tbn.

Tha.

Timp.

Vib.

Glock.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

567

gliss.

arco

gliss up on the string the duration of tied note

*ppp*

*cresc. poco a poco*

*mf*

*mp*

*sim.*

(6)

3

5

5

568

571

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1  
senza sordino

Hn. 2  
senza sordino

C Tpt. 1  
senza sordino

C Tpt. 2  
senza sordino

Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Glock.

Perc.  
To Chm.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.



**4** 578 Pesante, ♩ = ♩ (♩=52)

rall. 576

Picc. *f ff fff*

Fl. *f ff fff*

Ob. *f ff fff*

Cl. *f ff fff*

B. Cl. *f ff fff*

Bsn. *f ff fff* To Chsn.

Hn. I *f ff fff*

Hn. II *f ff fff*

C. Tpt. I *f ff fff*

C. Tpt. II *f ff fff*

Tbn. *f ff fff*

B. Tbn. *f ff fff*

Tbn. *f ff fff*

**4** 578 Pesante, ♩ = ♩ (♩=52)

rall.

Timp. *fff* solo

Perc. crash cymbals *fff*

Perc. SD *fff*

Perc. tom and BD, with wooden sticks *fff*

Perc. *fff*

Pno. *fff*

**4** 578 Pesante, ♩ = ♩ (♩=52)

rall.

Vln. I *f ff fff*

Vln. II *f ff fff*

Vla. *f ff fff*

Vcl. *f ff fff*

Cb. *f ff fff*

585 **585**

Picc. *mf* < *fff* *mf* < *fff* *mf* *fff*

Fl. *mf* < *fff* *mf* < *fff* *mf* *fff*

Ob. *mf* < *fff* *mf* < *fff* *mf* *fff*

Cl. *mf* < *fff* *mf* < *fff* *mf* *fff*

B. Cl. *ff* *fff*

Contra. Bassoon *ff* *fff*

Hr. I *f* *fff*

Hr. 2 *f* *fff*

C. Tpt. 1 *mf* < *fff* *mf* < *fff* *mf* *fff*

C. Tpt. 2 *mf* < *fff* *mf* < *fff* *mf* *fff*

Tbn. *f* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. **585** *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *ff* *p* *ff* *p* *ff* *pp* *f* *p*

Perc. *ff* *f* < *fff* *f* < *fff* *ff* *fff* *fff* *p*

Pno. *ff* *fff*

Vln. I **585** *f* *fff* *fff* *fff* *fff* *fff*

Vln. II *f* *fff* *fff* *fff* *fff* *fff*

Vla. *mf* *fff* *fff* *fff* *fff* *fff*

Vcl. *f* *fff* *fff* *fff* *fff* *fff* *pizz.*

Cb. *ff* *fff* *fff* *fff* *fff* *fff* *pizz.*

**6/4** **4/4** **7/4**

594 Presto, ♩ = 160

7/4 5/4 4/4

Picc. *f*

Fl.

Ob.

Cl.

B. Cl.

Chsu.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Thu.

B. Thu.

Thu.

594 Presto, ♩ = 160

7/4 5/4 4/4

Timp.

Perc. *ff*

Perc. *ff*

Perc. *ff*

Pno. *f*

To tam

To Chm.

594 Presto, ♩ = 160

7/4 5/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*ff*

stap

stap



599  $\text{♩} = \text{♩} (\text{♩} = 240)$

6/4 4/4 6/4 4/4 6/4

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Chan. *ff*

Hn. 1 *fff*

Hn. 2 *fff*

C Tpt. 1

C Tpt. 2

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

599  $\text{♩} = \text{♩} (\text{♩} = 240)$

6/4 4/4 6/4 4/4 6/4

Timp. *f*

Perc. *fff*

Perc. *fff*

Chim. *fff*

Puo. *f*

gradually accel. and randomize pitches from pattern

To crash

599  $\text{♩} = \text{♩} (\text{♩} = 240)$

6/4 *gliss.* 4/4 *gliss.* 6/4 *gliss.* 4/4 *gliss.* 6/4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

607

**6/4**      **4/4**      **6/4**      **4/4**      **6/4**

Picc.  
Fl.  
Ob.  
Cl.  
B. Cl.  
Cbn.  
Hn. I  
Hn. II  
C. Tpt. I  
C. Tpt. II  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Perc.  
Perc.  
Chim.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

**6/4**      **4/4**      **6/4**      **4/4**      **6/4**

*gliss.*

6/4 4/4 616 5/4 4/4

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Cbsn. *ff*

Hr. I *ff*

Hr. II *ff*

C. Tpt. I *ff*

C. Tpt. II *ff*

Tbn. *ff*

B. Tbn. *ff*

Tha. *ff*

6/4 4/4 616 5/4 4/4

Timp. *ff* crash cym. *p*

Perc. *ff*

Perc. *mf*

Chim. *fff* To Perc. To BD

Pno. (6)

6/4 4/4 616 5/4 4/4

Vh. I *ghs.*

Vh. II *ghs.*

Vla. *ghs.*

Vc. *ghs.*

Cb. *ghs.*

This page of a musical score is for orchestra, starting at measure 62. The score is divided into several systems of staves. The instruments and their parts are as follows:

- Picc.** Piccolo flute, starting with a  $4/4$  time signature.
- Fl.** Flute, starting with a  $4/4$  time signature.
- Ob.** Oboe, starting with a  $4/4$  time signature.
- Cl.** Clarinet, starting with a  $4/4$  time signature.
- B. Cl.** Bass Clarinet, starting with a  $4/4$  time signature.
- Cbsn.** Bassoon, starting with a  $4/4$  time signature.
- Hr. 1 & 2** Horns, starting with a  $4/4$  time signature.
- C. Tpt. 1 & 2** Trumpets, starting with a  $4/4$  time signature.
- Tbn.** Trombone, starting with a  $4/4$  time signature.
- B. Tbn.** Bass Trombone, starting with a  $4/4$  time signature.
- Tba.** Tuba, starting with a  $4/4$  time signature.
- Timp.** Timpani, starting with a  $4/4$  time signature.
- Perc.** Percussion, including snare drum (BD) and cymbals.
- Pno.** Piano, starting with a  $4/4$  time signature and the instruction "with forearms".
- Vln. I & II** Violins, starting with a  $4/4$  time signature.
- Vla.** Viola, starting with a  $4/4$  time signature.
- Vcl.** Violoncello, starting with a  $4/4$  time signature.
- Cb.** Contrabass, starting with a  $4/4$  time signature.

The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings are prominent, with  $f$  (forte) and  $fff$  (fortissimo) used extensively. Time signatures change from  $4/4$  to  $3/4$  and back to  $4/4$  at various points. The piano part includes a section marked "with forearms" and a  $fff$  dynamic. The percussion part includes a section marked "BD" (snare drum) and a  $fff$  dynamic. The woodwind and string parts feature intricate melodic and harmonic lines.