

ANDREW DAVID PERKINS

HORROR VACUI

FOR CONCERT BAND

FULL SCORE / 2 (+Picc) 1 1 (+Contra Bass) 3 (+Bass, Contra Alto, Contra Bass)
Alto (2), Tenor, Bari / 3 4 3 (+Bass) 1 1 / Timp Perc (7)

DURATION: approximately 9:15

GRADE 5



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"Now, I am become death, the destroyer of worlds."

Bhagavad Gita, 11.32

*Commissioned in 2020 by a consortium of music educators dedicated
to promoting the composition of wind band literature.*

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PROGRAM NOTE

The latin 'horror vacui' (fear of empty spaces) or kenophobia (from the Greek for 'fear of the empty') is a concept that has been expressed in visual art as the filling of the entire surface of a space or a work with detail. In physics, horror vacui reflects Aristotle's idea that "nature abhors a vacuum." The expression of extreme detail and ornamentation is present throughout history, transcending culture and medium.

HORROR VACUI for concert band interprets the concept both literally and conceptually; with dense, busy orchestration, and as a metaphor for the fear of isolation and death. Stylistically, the work alludes to the many classic sci-fi and horror film scores of midcentury American cinema, the subjects of which were often aliens, vampires, werewolves, ghosts, monsters, zombies, and demons. The melodramatic and absurd aesthetic of these films made them both terrifying, yet comical, giving the audience an experience that was both horrific and laughable. Trick or treat.



"The Fall of Babylon," engraving by Jean Duvet, from the Apocalypse series, circa 1555.

PERFORMANCE NOTES

The extended low reeds (Contrabassoon, Contra Alto Clarinet, Contra Bass Clarinet) are optional, but very desired to create the aesthetic of doom. The optional piano/organ part can also aid in this effect, especially if the low reeds are not available.

Measure 6 should sound very chromatic and disorienting from the mallets, and the flutes should wait until the very last moment to run up the scale. The woodwind runs from m.7-10 should be quite free from player to player, creating a similar effect.

The trills at m.10-12, and again at m.46, and m.221 are all $\frac{1}{2}$ step above the written note, similar to a very wide vibrato, in the style of the theremin.

There are several violent "rips" in the horns and saxophones, and should include many notes leading up to the arrival note. The trombones also have many slow glissandi, and should never be matching pitch during the slide. Dissonance is desired.

The "Fugue" from m.127-153 should be balanced throughout each rehearsal mark, feel free to adjust the number of players to create equity and build towards the climax.

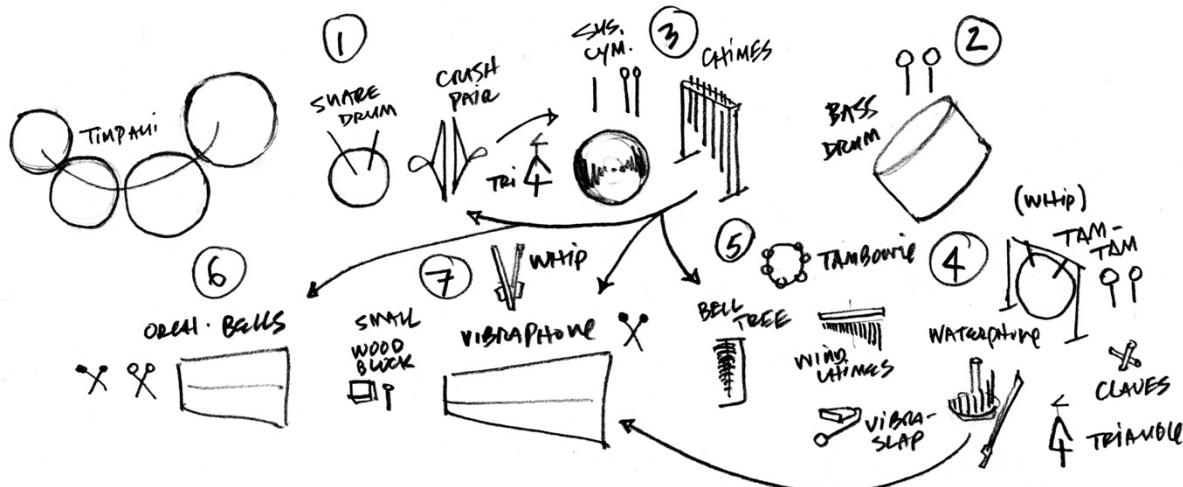
Special attention must be paid to dynamics, as there is a great deal of tutti playing in the ensemble, with very dense, rhythmically complex parts at times. Clarity will come from carefully adjusting dynamics, and being cautious with the "fortissimo" moments, which should be reserved for m.1, m.154, and m.232.

The Pipe Organ/Piano part is optional, but very fun. If a natural organ is being used, the piano part can be played by an alternate performer. If a synth or keyboard is being used, the player can alternate between patches. A bass amplifier is suggested when a keyboard is used, the organ should be manifestly terrifying at the "diabolico" moments.

The vibraphone is used to emulate a theremin, and therefore it is required to use the motor at a fast speed. Mallet choice and instrument placement will help create a smooth texture to the chromatic runs, experimentation will yield the best result.

The waterphone is a unique voice, but could be substituted with a bowed Tam-tam or suspended cymbal in the absence of a waterphone. (But just buy or borrow the waterphone, it's so cool.)

Many percussion parts will share the Chimes instrument, and should be placed in proximity to each other. Several other percussion instruments are shared, here is a suggested percussion section setup:



BIOGRAPHICAL NOTE

Composer, conductor, four-time ASCAP+ Award recipient, and GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds a specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, The American Prize, and The Ravel International Composition Prize, Perkins' music is regularly performed at national and state contests, conferences, and at the Midwest International Band Clinic. A celebrated guest clinician nationally and abroad, he enjoys working with musicians of all ages, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest.

Mr. Perkins has received commissions from a number of organizations including The Michigan School Band and Orchestra Association, Le Conservatoire de Limonest, Bowling Green State University, The Flint Youth Symphony Orchestra, The Royal Academy of Music, London, and his works have been performed by hundreds of ensembles around the world. He is a member of ASCAP and his music is exclusively published through APOLLO STUDIOS Music Publishing. Mr. Perkins resides in Michigan with the love of his life and their daughters.

FORMAL STRUCTURE

INTRODUCTION

- 1-6 "Horror Show" Motif in G minor, establishing tonic
7-9 Chaotic ghost runs
10-18 First statement of Motif A, tritone movement in harmony i - #IV

EXPOSITION

- 19-26 Fast Whammy (1), building to 27
27-36 Motif B development, in woodwinds
37-45 Motif B again, expanded voicing, towards tuplets
46-49 "Phantasmagoric" Motif C, molto rall.
50-59 Motif B, brief fugue section, unfinished

DEVELOPMENT

- 60-63 Slow statement of harmonic structure i - #IV, i – bVI
64-67 Sax solo based on Motif A with woodwind support
68-75 Motif A in woodwinds, echoing solo, harmonic transition
76-84 Motif A now in D minor, diminuendo
- 85-86 Whammy (2), build towards
87-96 Odd meter hits
97-104 Triple meter, introduction of three-note Motif D
105-112 Motif D, fragmented Motif A in support
113-120 Motif A in brass, harmonized
121-126 Setting up Fugue, modulation to A minor
- 127-134 Fugue sequence begins, expands
135-138 Modulation to F minor, revoicing of fugue
139-142 Modulation to Db minor, revoicing again
143-145 Modulation or Bb minor, revoicing again, expanding
146-148 Rapid modulation based on diminished chord tone sequence
149-153 Full realization of the fugue, Motif B writ large in low voices, diminutive in upper voices
- 154-159 "Horror Show" Motif, now in Bb minor, false cadence
160-165 Heartbeats, "Horror Show" Motif, diminutive in upper voices, Motif D descending
166-170 Motif A, reharmonized to major tonality, holding on subdominant add9

RECAPITULATION

- 171-181 Accelerando, Motif A, fragmented, building
182-191 Restatement of m.27 Motif B in G minor
192-199 Restatement of m.50, brief fugue of Motif B
200-203 Motif A, woodwind runs, modulation to F minor
204-207 Motif B, fragmented fugue material in F minor
208-211 Motif B, revoiced, modulated to F# minor
- 212-220 Percussion break
221-225 "Phantasmagoric" Motif C, restated in full

FINALE

- 226-231 Whammy rhythmic material, modified, accelerando in G minor
232-240 Unison statement of Motif A

INSTRUMENTATION

Full Score

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Contra Bassoon
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Contra Alto Clarinet in Eb (opt.)
Contra Bass Clarinet in Bb (opt.)
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Horn 1
Horn 2
Horn 3
Horn 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium T.C.
Euphonium
Tuba
Timpani
P1 – Crash Pair*, Snare Drum, Chimes*
P2 – Bass Drum w/ two mallets
P3 – Sus. Cym., Chimes*, Triangle*, Crash Pair*
P4 – Tam-tam*, Triangle*, Whip, Claves, Waterphone*
P5 – Chimes*, Wind Chimes, Tambourine, Tam-tam*,
 Bell Tree, Vibraphone, Whip*
P6 – Orch. Bells, Small Wood Block*, Chimes*
P7 – Vibraphone, Waterphone*, Chimes*
 Small Wood Block*, Whip
Pipe Organ/Piano (opt.)

Full Score

HORROR VACUI

ANDREW DAVID PERKINS (ASCAP)

4 Diabolico $\text{J} = 66$

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Contrabassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat

(Opt) Contra Alto Clarinet in E \flat

(Opt) Contrabass Clarinet in B \flat

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

4 Diabolico $\text{J} = 66$

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

4 Diabolico $\text{J} = 66$

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Percussion 7

Full Score

7 *Vivace* $\text{J} = 156$

Picc. *f*
Fl. 1 *f*
Fl. 2 *f*
Ob.
Bsn.
Cbsn.
Cl. 1 *sffz*
Cl. 2 *sffz*
Cl. 3 *sffz*
B. Cl. *sffz*
C. A. Cl.
Cb. Cl.
A. Sax. 1 *sffz*
A. Sax. 2 *sffz*
T. Sax.
B. Sax. *p*

10 *Andante* $\text{J} = 72$
(all trills 1/2 step above written pitch)
tr
Picc. *mf*
Fl. 1 *mf*
Fl. 2 *mf*
Ob. *ff* *mf*
Bsn. *ff* *mf*
Cbsn. *ff* *mp* *mf*
Cl. 1 *ff* *mf*
Cl. 2 *ff* *mp* *mf*
Cl. 3 *ff* *mp* *mf*
B. Cl. *ff* *mp* *mf*
C. A. Cl. *ff* *mp* *mf*
Cb. Cl. *ff* *mp* *mf*
A. Sax. 1 *ff* *mf* *f*
A. Sax. 2 *f* *mf* *f*
T. Sax. *f*
B. Sax. *mp* *mf*

7 *Vivace* $\text{J} = 156$
Flutter tongue
Tpt. 1 *fp*
Tpt. 2 *fp*
Tpt. 3 *fp*
Hn. 1 *p*
Hn. 2 *p*
Hn. 3 *p*
Hn. 4 *p*
Tbn. 1 *Flutter tongue*
Tbn. 2 *Flutter tongue*
Tbn. 3 *Flutter tongue*
B. Tbn.
Euph.
Tba.

10 *Andante* $\text{J} = 72$
ff *mp* *mf*
Tpt. 1 *ff* *mp* *mf*
Tpt. 2 *ff* *mp* *mf*
Tpt. 3 *ff* *mp* *mf*
Hn. 1 *ff* *mp* *mf*
Hn. 2 *ff* *mp* *mf*
Hn. 3 *ff* *mp* *mf*
Hn. 4 *ff* *mp* *mf*
Tbn. 1 *ff* *mp* *mf*
Tbn. 2 *ff* *mp* *mf*
Tbn. 3 *ff* *mp* *mf*
B. Tbn. *ff* *mp* *mf*
Euph. *ff* *mp* *mf*
Tba. *ff* *mp* *mf*

7 *Vivace* $\text{J} = 156$
Tim. *f*
Cym.
B. D. *f*
Cym. *f*
T.-t. *p*
W.Ch.
Glock. *f*
Vib. *f*

10 *Andante* $\text{J} = 72$
ff *mf* *f*
Tim. *mp* *f* *mf* *f*
Cym. *ff* *mf* *f*
B. D. *ff* *mf* *f*
Cym. *ff* *mf* *f*
T.-t. *ff* *mf* *f*
W.Ch. *ff* *mf* *f*
Glock. *ff* *mf* *f*
Vib. *ff* *mf* *f*

poco rall.

3 **4** **molto rall.**

4 **19** **Vivace** $\text{♩} = 160$

Tim. *mf* *mp*

Cym. *mf*

B. D. *mf* *mp* *mf*

Cym. *mf*

T.-t. *mf*

Triangle *mp*
To Chimes

To Vlbrslap

Vibraslap *mf*

To T.-t.

Chimes (run handle across bars) *mf*

To Tamb.

W.Ch. *mp*

To W.B.

Glock. *mf*

Small Wood Block *mf*

To Bells

Vib. *mf* *p*

Waterphone, bowed *mf*

12 13 14 15 16 17 18 19 20 21

Full Score

27

Picc. continuously adding players, stagger breathe
(tr) *mf* *f*

Fl. 1 continuously adding players, stagger breathe
(tr) *mf* *f*

Fl. 2 continuously adding players, stagger breathe
(tr) *mf* *f*

Ob. *f*

Bsn. *f*

Cbsn. *mf* continuously adding players, stagger breathe

Cl. 1 *mp* *mf* *f* *ff* *f*

Cl. 2 *mp* *mf* *f* *ff*

Cl. 3 *mp* *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

C. A. Cl. *mf* *f* *ff*

Cb. Cl. *mf* *f* *ff*

A. Sax. 1 *f* *ff* *mf*

A. Sax. 2 *mf* *ff* *mf*

T. Sax. *mf* *ff*

B. Sax. *mf* *f* *ff*

27

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

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

Tbn. 2 *mf* *p* *pp* *f* *fp* *ff*

Tbn. 3 *mf* *p* *pp* *f* *fp* *ff*

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

Euph. *mf* *ff*

Tba. *mf* *f* *ff*

27

Tim. *fp* *f* *mp*

Cym. open *mp*

B. D. *mp*

Cym. *mp*

T. rt. *mp* To Tri.

Chim. *mp*

W.B. To Whip

Whip

To Chim. *mp*

Triangle *mf*

Tambourine *mf*

sff *mf*

Orch. Bells *mf*

Whip *mf*

37

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

This section of the score covers measures 31 through 37. It features parts for Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Cello Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Clarinet in A, Bassoon in C, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Bass Saxophone. The instrumentation includes woodwind instruments like piccolo, flutes, oboe, bassoon, cello bassoon, clarinets, bass clarinet, and alto/bass saxophones. Dynamics such as *f*, *mf*, and *mp* are indicated throughout the score.

37

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

This section continues from measure 31 to 37, featuring parts for Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Euphonium. The instrumentation includes brass instruments like trumpets, horns, and trombones, along with the bass trombone and euphonium. Dynamics like *mf*, *f*, and *mp* are used.

37

Tim.

Cym.

B. D.

Cym.

Tri.

Tamb.

Orch. Bells

Whip

This section covers measures 31 to 37 and includes parts for Timpani, Cymbals, Bass Drum, Snare Drum, Chimes, Triangle, Tambourine, and Orchestrated Bells. The instrumentation consists of various percussion instruments and bells. Dynamics like *mf*, *pp*, *f*, and *mf* are indicated.

Full Score

46 Phantasmagoric $\text{♩} = 80$

3 rall.

4 (all trills 1/2 step above written pitch)

46 Phantasmagoric $\text{♩} = 80$

50 Vivace $\text{♩} = 160$

3 rall.

4 (all trills 1/2 step above written pitch)

46 Phantasmagoric $\text{♩} = 80$

50 Vivace $\text{♩} = 160$

3 ff

4 rall. 2

46 Phantasmagoric $\text{♩} = 80$

50 Vivace $\text{♩} = 160$

Full Score

7

Lento $\downarrow = 52$

60

This section of the score covers measures 52 through 61. It features parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The instrumentation includes piccolo, two flutes, oboe, bassoon, contrabassoon, three clarinets, bass clarinet, alto saxophone, soprano saxophone, tenor saxophone, and bass saxophone. Dynamics range from *mf* to *ff*, with specific markings like *f*, *ff*, *p*, and *mf*. Measure 60 is highlighted with a large box.

Lento $\downarrow = 52$

60

This section continues from measure 52 to 61, featuring parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The instrumentation includes three trumpets, four horns, three tubas, and a tuba. Dynamics include *mf*, *f*, *ff*, *ffp*, and *p*. Measures 52-55 show eighth-note patterns, while measures 56-61 transition to sixteenth-note patterns.

Lento $\downarrow = 52$

60

This section covers measures 52 to 61, featuring parts for Tim., S. D., B. D., Cym., Tril., Tamb., Orch. Bells, and Vib. The instrumentation includes timpani, snare drum, bass drum, cymbals, triangle, tambourine, orchestra bells, and vibraphone. Special instructions include "Stick", "choke", "mallets", "Tam-tam", "To Chim.", "To Tri.", "To Waterphone", "To W.Ch.", "Wind Chimes", "To Vib.", and "Vibraphone, motor off". Measures 52-55 show eighth-note patterns, while measures 56-61 transition to sixteenth-note patterns.

Full Score

Rubato $\text{J} = 60$ 68 Piu Mosso $\text{J} = 68$

Picc.

Fl. 1 simile $p < mf$ $p < mf$ mp simile

Fl. 2 $p < mf$ $p < mf$ mp mp mp mf p mp

Ob. p

Bsn. mp p mp mp mp p mp p

Cbsn.

Cl. 1 simile $p < mf$ $p < mf$ mp mf p

Cl. 2 mf $p < mf$ mp simile

Cl. 3 $p < mf$ $p < mf$ mp p mp p mf p

B. Cl. p mf p mf p mp mf p

C. A. Cl.

Cb. Cl.

A. Sax. 1 solo, freely mf f 3 3 3 3 mf p mf p mp

A. Sax. 2 p p p mf p mp

T. Sax. mp p p mf p mp

B. Sax.

Rubato $\text{J} = 60$ 68 Piu Mosso $\text{J} = 68$

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 mp mf p mp

Hn. 2 mp p mp

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2 mp p mp

Tbn. 3

B. Tbn.

Euph.

Tba.

Rubato $\text{J} = 60$ 68 Piu Mosso $\text{J} = 68$

Tim.

S. D.

B. D.

Cym.

T.-t.

W.Ch.

Orch. Bells mp mf motor on

Vib.

Chimes

Triangle

Cymbals

Waterphone, bowed

p

76

molto rall.

Rubato $\text{J} = 60$

poco rall.

Lento $\text{J} = 52$

4

-
76

molto rall.

76 *Rubato* $\text{J} = 60$

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.

poco rall.

Lento $\text{J} = 52$

3 **4**

4

molto rall.

76 *Rubato* $\text{J} = 60$

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.

poco rall.

Lento $\text{J} = 52$

3 **4**

4

76

87

Full Score

3

7

9

Adagietto $\text{J} = 72$ **rall.**

Presto $\text{J} = 186$

87 88 98

Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

87 f

3

7

9

Adagietto $\text{J} = 72$ **rall.**

Presto $\text{J} = 186$

87 88 98

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

87 f

3

7

9

Adagietto $\text{J} = 72$ **rall.**

Presto $\text{J} = 186$

87 88 98

Timp.
S. D.
B. D.
Cym.
T. t.
Chim.
Orch. Bells
Whip

98

34

78

128 97

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

105

Picc. (tr) *p*

Fl. 1 (tr) *p*

Fl. 2 (tr) *p*

Ob. *p*

Bsn. *p*

Cbsn. *p*

Cl. 1 *p* *mp* *p*

Cl. 2 *p* *mp* *p*

Cl. 3 *p* *mp* *p*

B. Cl. *p*

C. A. Cl. *p*

Cb. Cl. *p*

A. Sax. 1 *p* *mp* *p* *f*

A. Sax. 2 *p* *mp* *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *mf* *mp* *p*

105

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tpt. 3 *p* *f*

Hn. 1 *p* *mp* *p* *f*

Hn. 2 *p* *mp* *p* *f*

Hn. 3 *p* *mp* *p* *f*

Hn. 4 *p* *mp* *p* *f*

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

Tbn. 2 *p* *mp* *mf* *p*

Tbn. 3 *mf* *p* *mp* *mf* *p*

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

Euph. *p*

Tba. *p* *mf* *mp* *p*

105

Tim. *p*

S. D. *mf*

B. D. *p* *mf*

Cym. Crash Pair To Sus. Cym.

Clv. *mf*

W.Ch. *pp* Wind Chimes

Orch. Bells *mf*

Vib. Vibraphone, motor on

Tambourine *mf* *p* *mf*

To Tri. *p* *mf* *p*

Triangle *mf* To Bell tree

To T-t. *mf*

To Chim. *mf*

Chimes Chimes

113

Musical score for measures 107 to 113. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba., Timp., S. D., B. D., Cym., Tri., Tamb., Orch. Bells, and Chim.

113

Continuation of the musical score for measures 107 to 113. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba., Timp., S. D., B. D., Cym., Tri., Tamb., Orch. Bells, and Chim.

113

Final continuation of the musical score for measures 107 to 113. The score includes parts for Timp., S. D., B. D., Cym., Tri., Tamb., Orch. Bells, and Chim.

Full Score

121

A page from a musical score, numbered 121. The score is arranged for various instruments in a large ensemble. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The music consists of multiple staves, each with a different instrument's name above it. The notation includes various musical symbols such as quarter notes, eighth notes, and sixteenth notes, along with dynamic markings like fortissimo (ff), forte (f), mezzo-forte (mf), and mezzo-piano (mp). The score is written in a clear, professional style with horizontal lines for each staff and vertical bar lines dividing measures.

121

121

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba.

The score page contains 12 staves, each representing a different instrument or section. The instruments listed from top to bottom are: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The music consists of measures of varying lengths, primarily in common time. Dynamic markings such as *f*, *ff*, *mf*, and *mp* are placed above the staves. Performance instructions like "Rip up fast" are also present. The page number 121 is located at the top right.

121

Tim. *f* *mp* *ff*

S. D. To Crash Pair *f* > To S. D. *mp*

B. D. *f* *mp* *f*

Cym. Suspended Cymbal *mp* *f*

Tri. Tam-tam *mf* To Tri. *mp*

Tamb. *mf* *sfz* To Vibraphone *Chimes*

Orch. Bells *mf* *mf* *mp* Orchestral Bells

Chim. *mf* To Vib. *f* Vibraphone, motor on *mf* *mp* To W.B.

127

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

127

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

127

Tim.

S. D.

B. D.

To Sus Cym

Cym.

Tri.

Vibraslap

Bell Tree, low to high

To Wind Chimes

Tamb.

Orch. Bells

W.B.

To Whip

Whip

To Chim.

135

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

This section of the score features a dense arrangement of woodwind instruments. The woodwind section includes Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The instrumentation is primarily in E major, indicated by the key signature of one sharp. The dynamics are mostly *mp* (measures 130-134) and *mf* (measure 135). Measure 135 concludes with a dynamic of *mp*.

135

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

This section of the score features a dense arrangement of brass and bass instruments. The brass section includes Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The instrumentation is primarily in E major, indicated by the key signature of one sharp. The dynamics are mostly *mp* (measures 130-134) and *mf* (measure 135). Measure 135 concludes with a dynamic of *mp*.

135

Tim.

S. D.

B. D.

Cym.

Tri.

Tamb.

Wind Chimes

Orch. Bells

Whip

This section of the score features a variety of percussion instruments and special effects. The percussion section includes Tim., S. D., B. D., Cym., Tri., Tamb., Wind Chimes, Tambourine, Orch. Bells, and Whip. The instrumentation is primarily in E major, indicated by the key signature of one sharp. The dynamics are mostly *mf* (measures 130-134) and *f* (measure 135). Special effects include 'Wind Chimes' at measure 131 and 'Tambourine' at measure 135. Measure 135 concludes with a dynamic of *mp*.

143

This section of the score covers measures 137 through 143. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The score features sustained notes and rhythmic patterns. Dynamics include *p*, *mf*, *f*, and *mp*. Measure 143 concludes with a dynamic of *p*.

143

This section of the score covers measures 137 through 143. The instrumentation includes Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The score features sustained notes and rhythmic patterns. Dynamics include *p*, *f*, *mf*, and *mp*. Measure 143 concludes with a dynamic of *p*.

143

This section of the score covers measures 137 through 143. The instrumentation includes Tim., S. D., B. D., Cym., Tri., Tamb., Orch. Bells, and Whip. The score features sustained notes and rhythmic patterns. Dynamics include *pp*, *mp*, *f*, and *mf*. A Tam-tam is indicated in measure 140. Measure 143 concludes with a dynamic of *mf*.

Full Score

tr b rall. 3 4 Diabolico $\text{J} = 66$ poco rall.

3 4 154 Diabolico $\text{J} = 66$ poco rall.

3 4 154 Diabolico $\text{J} = 66$ poco rall.

To Sus. Cym.

Sus. Cym.

Tam-tam.

To W.Ch.

Mallets

Wind Chimes

To Waterphone

160

Grave $\downarrow = 56$

Full Score

166

Piu mosso $\downarrow = 62$

171

poco rall. $\downarrow = 120$

3 **4** Allegro $\downarrow = 120$ accel.

160

Grave $\downarrow = 56$

166

Piu mosso $\downarrow = 62$

171

poco rall. $\downarrow = 120$

3 **4** Allegro $\downarrow = 120$ accel.

160

Grave $\downarrow = 56$

166

Piu mosso $\downarrow = 62$

171

poco rall. $\downarrow = 120$

3 **4** Allegro $\downarrow = 120$ accel.

4
4
accel.

3
4

Vivace ♩ = 160

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

4
4

accel.

3
4

Vivace $\text{J} = 160$

4
4 182

This musical score page shows a complex arrangement for orchestra and brass section. The instrumentation includes Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The score is divided into measures by vertical bar lines. Measure 1 starts with a 4/4 time signature, dynamic *mf*, and a melodic line in the brass section. Measure 2 begins with a 3/4 time signature, dynamic *p*, featuring woodwind entries. Measure 3 starts with a 4/4 time signature, dynamic *f*, and includes a tempo marking *Vivace J = 160*. Measure 4 concludes with a 4/4 time signature, dynamic *f*, and a measure number 182. Various dynamics like *p*, *mp*, and *f* are indicated throughout the score. The brass section (Tpt. 1, Tpt. 2, Tpt. 3) has prominent parts in the first three measures, while the woodwinds (Horns, Trombones, Bass Trombone) take over in the fourth measure.

4
4
3
4
4
182

Timpani
S. D.
B. D.
Cym.
T.-t.
W.Ch.
Chim.
Wtr.

accel.
Vivace $\text{♩} = 160$
Coin
Chimes
Triangle
Tambourine
sffz mf
Orchestral Bells
Whip

To Orch. Bells
Vibraphone, motor on

175 176 177 178 179 180 181 182 183 184 185 186

Full Score

192

This section of the score covers measures 187 through 192. It features parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., Cbsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., C. A. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., and B. Sax. The instrumentation includes piccolo, two flutes, oboe, bassoon, tuba, three clarinets, bass clarinet, alto saxophone, soprano saxophone, tenor saxophone, and baritone saxophone. Dynamics range from *mf* to *f*. Measure 192 concludes with a dynamic of *mf*.

192

This section of the score covers measures 187 through 192. It features parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., and Tba. The instrumentation includes three trumpets, four horns, three tubas, and a bass tuba. Dynamics include *mf*, *f*, and *mp*. Measure 192 concludes with a dynamic of *mf*.

192

This section of the score covers measures 187 through 192. It features parts for Timp., S. D., B. D., Chim., Tri., Tamb., Orch. Bells, and Whip. The instrumentation includes timpani, snare drum, bass drum, chimes, triangle, tambourine, orchestra bells, and a whip. Special instructions include "To Crash Pair" for the snare drum and bass drum, and "Crash Pair" with "choke" for the chimes. Dynamics include *mp*, *f*, *fp*, *mf*, *mp*, and *f*. Measures 193 and 194 show sustained notes. Measure 195 concludes with dynamics of *mf* and *#f*.

212

204

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

204

3 212

2

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

Piu mosso $\text{J} = 166$

204

3 212

2

Tim.
S. D.
B. D.
Cym.
T.-t.
Tamb.
Chim.
Whip

Tambourine
Orchestral Bells
To Clv.
To W.B.
To Chim.

2 4 4

3 4 rall. **4 4**

(all trills 1/2 step above written pitch)

F. 214-225

2 4 4

3 4 rall. **4 4** 221

Phantasmagoric $\text{J}=80$

rall.

Tpt. 1, 2, 3, Hn. 1, 2, 3, 4, Tbn. 1, 2, 3, B. Tbn., Euph., Tba.

F. 214-225

2 4 4

3 4 rall. **4 4** 221

Phantasmagoric $\text{J}=80$

rall.

Tim., S. D., B. D., Cym., T-t., Tamb., Chimes, Chim., Whip

F. 214-225

Full Score

226 Vivace $\text{J} = 166$ poco accel.

Picc.
Fl. 1
Fl. 2
Ob.
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

226 Vivace $\text{J} = 166$ poco accel.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

226 Vivace $\text{J} = 166$ poco accel.

Timp.
S. D.
B. D.
Cym.
Clv.
Tamb.
Chim.
Vib.

Claves
Vibraslap
To Whip
 mf
 f

3
4

Picc. *mf* *mf* *f* *mf*

Fl. 1 *mf* *mf* *f* *ff*

Fl. 2 *mf* *f* *mf* *ff*

Ob. *6*

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3 *6* *6*

B. Cl.

C. A. Cl.

Cb. Cl.

A. Sax. 1 *f*

A. Sax. 2

T. Sax.

B. Sax.

3
4 232 Presto $\text{J} = 186$

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

3
4 232 Presto $\text{J} = 186$

Timp. *fp* *f* *p* *f*

S. D.

B. D.

Cym. *f* To Crash Pair

Clv. *f* Tam-tam

Tamb.

Chim.

Vib.