

Three Battle Scenes from 'The Rage of Achilles'

1

5' 30"
Battle Scene
♩ = 116

Philip Armstrong

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

Cor Anglais

1st Clarinet in B $\flat$

2nd Clarinet in B $\flat$

Contrabass Cl.
in B $\flat$

1st Bassoon

2nd Bassoon

Contrabassoon

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F

1st Trumpet in C

2nd Trumpet in C

3rd Trumpet in C

1st Trombone

2nd Trombone

Bass Trombone

Tuba

Timpani

1: F, 2: E $\flat$, 3: C, 4: B, 5: F $\sharp$

Sus. cymbal

Snare Drum (side stick)

Tambourine

Bass Drum

Battle Scene
♩ = 116

Violin I

Violin II

Viola

Violoncello

Double bass

Philip Armstrong: Rage!

Philip Armstrong: Rage!

24

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

1st Fl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd Fl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1st Ob. *f* *mf* *f* *mp* *mf* *f* *mp*

2nd Ob. *f* *mf* *f* *mp* *mf* *f* *mp*

C. A. *f* *mf* *f* *mp* *mf* *f* *mp*

1st Cl. *f* *mf* *f* *mp* *mf* *f* *mp*

2nd Cl. *f* *mf* *f* *mp* *mf* *f* *mp*

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

1st Bsn. *f* *mf* *f* *mp* *mf* *f* *mp*

2nd Bsn. *f* *mf* *f* *mp* *mf* *f* *mp*

Chsn. *f* *mf* *f* *mp* *mf* *f* *mp*

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

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

3rd Hn. *f* *mf* *f* *mp* *mf* *f* *mp*

4th Hn. *f* *mf* *f* *mp* *mf* *f* *mp*

1st Tpt. *f* *mf* *f* *mp* *mf* *f* *mp*

2nd Tpt. *f* *mf* *f* *mp* *mf* *f* *mp*

3rd Tpt. *f* *mf* *f* *mp* *mf* *f* *mp*

1st Tbn. *f* *mf* *f* *mp* *mf* *f* *mp*

2nd Tbn. *f* *mf* *f* *mp* *mf* *f* *mp*

B. Tbn. *f* *mf* *f* *mp* *mf* *f* *mp*

Tba. *f* *mf* *f* *mp* *mf* *f* *mp*

Timp. *f* *mf* *f* *mp* *mf* *f* *mp*

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

Vln II *f* *mf* *f* *mp* *mf* *f* *mp*

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

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

Db. *f* *mf* *f* *mp* *mf* *f* *mp*

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The instruments listed on the left include Piccolo, 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., C. A., 1st Cl., 2nd Cl., Cb. Cl., 1st Bsn., 2nd Bsn., Cbsn., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tpt., 2nd Tpt., 3rd Tpt., 1st Tbn., 2nd Tbn., B. Tbn., Tba., Timp., Hp., Vln I, Vln II, Vla., Vc., and Db. The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, cresc. poco a poco). A section of the score is marked with a 'C' in a box, indicating a specific measure or section. The page number '30' is visible in the top left corner.

This page of a musical score is for a large orchestra. It features a variety of instruments, each with its own staff. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., 1st Ob., 2nd Ob., C. A., 1st Cl., 2nd Cl., Ch. Cl., 1st Bsn., 2nd Bsn., Chbn., 1st Hn., 2nd Hn., 3rd Hn., 4th Hn., 1st Tpt., 2nd Tpt., 3rd Tpt., 1st Tbn., 2nd Tbn., B. Tbn., Tba., Timp., Hp., Vln I, Vln II, Vla., Vc., and Db. The score includes musical notation with notes, rests, and articulation marks. Dynamics such as *mf*, *f*, *p*, and *sf* are indicated. There are also markings for triplets and sixteenth notes. The page number 35 is in the top left corner.

Philip Armstrong: Rage!

45

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

1st Fl. *f* *mf* *f* *mf* *f* *mf* *f*

2nd Fl. *f* *mf* *f* *mf* *f* *mf* *f*

1st Ob. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

2nd Ob. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

C. A.

1st Cl. *f* *mf* *f* *mf* *f* *mf* *f*

2nd Cl. *f* *mf* *f* *mf* *f* *mf* *f*

Cb. Cl.

1st Bsn.

2nd Bsn.

Chsn.

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

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

3rd Hn. *f* *mf* *f* *mf* *f* *mf* *f*

4th Hn. *f* *mf* *f* *mf* *f* *mf* *f*

1st Tpt. *p* *f* *p* *f* *p* *f* *p* *f*

2nd Tpt. *p* *f* *p* *f* *p* *f* *p* *f*

3rd Tpt. *p* *f* *p* *f* *p* *f* *p* *f*

1st Tbn. *p* *f* *p* *f* *p* *f* *p* *f*

2nd Tbn. *p* *f* *p* *f* *p* *f* *p* *f*

B. Tbn. *p* *f* *p* *f* *p* *f* *p* *f*

Tba. *p* *f* *p* *f* *p* *f* *p* *f*

Timp.

Glock. *f* *mf* *f* *mf* *f* *mf* *f*

Vln I *f* *mf* *f* *mf* *f* *mf* *f*

Vln II *f* *mf* *f* *mf* *f* *mf* *f*

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

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

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

50

E

Picc. *mp* *f*

1st Fl. *mp* *f*

2nd Fl. *mp* *f*

1st Ob. *mp* *f*

2nd Ob. *mp* *f*

C. A. *f*

1st Cl. *mp* *f*

2nd Cl. *f*

Cb. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Chsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *p* *f*

4th Hn. *p* *f*

1st Tpt. *p* *f*

2nd Tpt. *p* *f*

3rd Tpt. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

1: G, 4: A, 5: Ab

3: D

Timp. *p* *f*

Dr. *mf* *f*

Tam Tam *mf* *f*

Glock. *mf* *f*

Hp. *p* *f*

E

Vln I *mf* *f*

Vln II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *p*

Philip Armstrong: Rage!

F

63

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

1st Fl. *mf* *mf* *mf* *mf* *mf*

2nd Fl. *mf* *mf* *mf* *mf* *mf*

1st Ob. *mf* *mf* *mf* *mf* *f*

2nd Ob. *mf* *mf* *mf* *mf* *f*

C. A.

1st Cl. *tr* *tr* *tr* *tr* *tr*

2nd Cl. *tr* *tr* *tr* *tr* *tr*

Cb. Cl. *tr* *tr* *tr* *tr* *tr*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn.

1st Hn. *p* *gradually open* *mf*

2nd Hn. *p* *gradually open* *mf*

3rd Hn. *p* *gradually open* *mf*

4th Hn. *p* *gradually open* *mf*

1st Tpt. *mf* *mf* *mf* *mf* *mf* *p* *f*

2nd Tpt. *mf* *mf* *mf* *mf* *mf* *p* *f*

3rd Tpt. *p* *mf* *mf* *mf* *mf* *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Timp. *4: G* *4: B $\flat$* *4: B*

Hp. *mf* *mp* *mf* *mp* *mf* *mp*

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

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

Vla. *pizz.* *arco* *f* *mp* *ff* *pizz.* *arco* *f* *mp* *ff*

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

Db. *f* *mp* *ff* *f* *mp* *ff* *f* *mp* *ff*

Philip Armstrong: Rage!

Philip Armstrong: Rage!

82

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

2: F, 4: B, 5: F#

Timp.

Dr.

Bass D.

Sus. Cym.

Vib.

Hp.

Vin I

Vin II

Vla.

Vc.

Db.

arco non div.

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

non div.

pizz.

arco

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pizz.

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pizz.

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pizz.

arco

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90

Picc. *mp*

1st Fl. *mp*

2nd Fl.

1st Ob. *f*

2nd Ob. *f*

C. A. *f* *mp*

1st Cl. *p* *f*

2nd Cl. *p* *f*

Cb. Cl. *p* *f*

1st Bsn. *f* *mp* *p*

2nd Bsn. *f* *p*

Cbsn. *f* *mp*

1st Hn. *p* *f*

2nd Hn. *p* *f*

3rd Hn. *p* *f*

4th Hn. *p* *f*

1st Tpt. *f* *p* *f*

2nd Tpt. *f* *p* *f*

3rd Tpt. *f* *p* *f*

1st Tbn. *f* *p* *f*

2nd Tbn. *f* *p* *f*

B. Tbn. *f* *p* *f*

Tba. *f* *p* *f*

Timp. *p* *f* 3: D₂, S; A₂ *p* *f*

Dr. *f* *p* *mf* Hi Hat closed Hi Hat pedal Pedal Bass Drum

Bass D. *p* *f*

Vib. *mf* *p*

Hp. *p* *f* D₂ C₂ G₂ A₂

Vin I *arco* *mf* *p* *f* *pp*

Vin II *p* *f* *pp*

Vla. *p* *f* *pp*

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

Db. *f* *p* *mp* *mf* *f* *p*

97

Picc. *mp* *f*

1st Fl. *mp* *f*

2nd Fl. *mp* *f*

1st Ob. *mp* *f*

2nd Ob. *mp* *f*

C. A. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Ch. Cl. *mp* *f*

1st Bsn. *mp* *f*

2nd Bsn. *mp* *f*

Chsn. *mp* *f*

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

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

3rd Hn. *p* *mf* *f*

4th Hn. *p* *mf* *f*

1st Tpt. *mp* *f*

2nd Tpt. *mp* *f*

3rd Tpt. *mp* *f*

1st Tbn. *p* *mf* *f*

2nd Tbn. *p* *mf* *f*

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

Tba. *p* *mf* *f*

Timp. *p* *f* *3: D, S: F#*

Dr. *p* *mf* *f*

Tamb. *f* *mf* *f*

Bass D. *f* *p* *f*

Hp. *mp* *f* *pp*

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

Vln II. *f* *pp* *f*

Vla. *f* *pp* *f*

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

Db. *mp* *f* *pp* *f*

non div.

A musical score for two parts, labeled 'div' and 'etc.'. The 'div' part is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). It consists of a series of eighth notes, grouped by a large bracket above the staff. The 'etc.' part is written on a five-line staff with a bass clef and a key signature of one flat (B-flat). It also consists of a series of eighth notes, grouped by a large bracket below the staff. The notation is simple and rhythmic, typical of a lullaby or a gentle melody.

Philip Armstrong: Rage!

Philip Armstrong: Rage!

123

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

1st Fl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd Fl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1st Ob. *mf* *f* *mp* *mf* *f* *mp* *mf*

2nd Ob. *mf* *f* *mp* *mf* *f* *mp* *mf*

C. A. *mf* *f* *mp* *mf* *f* *mp* *mf*

1st Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1st Bsn. *mf* *f* *mp* *mf* *f* *mp* *mf*

2nd Bsn. *mf* *f* *mp* *mf* *f* *mp* *mf*

Cbsn. *mf* *f* *mp* *mf* *f* *mp* *mf*

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

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

3rd Hn. *mf* *f* *mp* *mf* *f* *mp* *mf*

4th Hn. *mf* *f* *mp* *mf* *f* *mp* *mf*

1st Tpt. *mf* *f* *mp* *mf* *f* *mp* *mf*

2nd Tpt. *mf* *f* *mp* *mf* *f* *mp* *mf*

3rd Tpt. *mf* *f* *mp* *mf* *f* *mp* *mf*

1st Tbn. *mf* *f* *mp* *mf* *f* *mp* *mf*

2nd Tbn. *mf* *f* *mp* *mf* *f* *mp* *mf*

B. Tbn. *mf* *f* *mp* *mf* *f* *mp* *mf*

Tba. *mf* *f* *mp* *mf* *f* *mp* *mf*

Timp. *mf* *f* *mp* *mf* *f* *mp* *mf*

Dr. *mf* *f* *mp* *mf* *f* *mp* *mf*

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

Vln II *mf* *f* *mp* *mf* *f* *mp* *mf*

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

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

Db. *mf* *f* *mp* *mf* *f* *mp* *mf*

129

J

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

1st Fl. *mf* *mf* *f* *mf*

2nd Fl. *mf* *mf* *f* *mf*

1st Ob. *mf*

2nd Ob. *mf*

C. A. *f* *mf*

1st Cl. *f*

2nd Cl. *f*

Cb. Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Chsn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st Tbn. *f* *mf* *f*

2nd Tbn. *f* *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf*

Timp. *p* *< f* *p* *< f* *p* *< f* *p* *< f* *p* *< f*

Hp. *f*

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mf*

Db. *mf*

5: G

Fr Ab

134

Picc. *p* *mf* *p* *mp* 6 *mp* 6

1st Fl. *p* *mf* *p*

2nd Fl. *p* *mf* *p*

1st Ob. *p* *mf* *p*

2nd Ob. *p* *mf* *p*

C. A. *p* *mf* *p*

1st Cl. *mp* 6 *f* *mp* 6

2nd Cl. *f* *f*

Cb. Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn. *mf*

1st Hn. -

2nd Hn. -

3rd Hn. -

4th Hn. -

1st Tpt. *mf* *mf*

2nd Tpt. *mf* *mf*

3rd Tpt. *mf*

1st Tbn. *f* *f*

2nd Tbn. *p* *f* *f*

B. Tbn. *f*

Tba. *f*

Timp. -

Dr. Triangle *mf*

Hp. *p* *mf* 3

Vln I *mp* 6 *f* *mp* 6

Vln II *non div.* *mf* *p* *f* *f*

Vla. *non div.* *mf* *p* *mf* *p* *mf* 3 *mf*

Vc. *non div.* *mf* *p* *mf* *p* *mf* 3 *mf*

Db. *mf* *p* *mf* *p*

130

Picc. *mp* *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *mf* *ff*

2nd Ob. *mf* *ff*

C. A. *mf* *ff*

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

2nd Cl. *f* *mf* *ff*

Ch. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Chsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff* S. Fz

Hrp. *ff*

Vln I *f* *mp* *f* *mp* *mf* *ff*

Vln II *f* *mf* *ff*

Vla. *mf* *ff*

Vc. *f* *div.*

Db. *f* *div.*

144

K

Picc. *mp* *f*

1st Fl. *mp* *f*

2nd Fl. *mp* *f*

1st Ob. *mp* *f*

2nd Ob. *mp* *f*

C. A. *mp* *f*

1st Cl. *mp* *f*

2nd Cl. *mp* *f*

Cb. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *mp* *f*

2nd Hn. *f* *mp* *f*

3rd Hn. *f* *mp* *f*

4th Hn. *f* *mp* *f*

1st Tpt. *p* *f*

2nd Tpt. *p* *f*

3rd Tpt. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Tba. *f*

Timp. *mf* *p* *f*

Dr. *mf* *f*

Tam Tam *mf* *f*

Glock. *mf*

Hp. *p* *f*

K

Vln I *p* *mf* *f*

Vln II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Db. *p* *mf* *f*

Philip Armstrong: Rage!

Philip Armstrong: Rage!

2' 42" Scattered
♩ = 80

161

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Ch. Cl.

1st Bsn.

2nd Bsn.

Chsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Tim.

Dr.

Triangle

Vib.

Scattered
♩ = 80

Vln I

Vln II

Vla

Vc.

Db.

Philip Armstrong: Rage!

Philip Armstrong: Rage!

Philip Armstrong: Rage!

Philip Armstrong: Rage!

195

Picc. *pp* *mp* *pp*

1st Fl. *pp* *mp* *pp*

2nd Fl. *pp* *mp* *pp*

1st Ob. *pp*

2nd Ob. *pp*

C. A.

1st Cl. *mp* *pp*

2nd Cl. *mp* *pp*

Cb. Cl. *mp* *pp*

1st Bsn. *pp*

2nd Bsn. *pp*

Cbsn

1st Hn. *p*

2nd Hn. *pp* *mp* *p* *mp*

3rd Hn. *pp* *mp*

4th Hn. *pp* *mp*

1st Tpt. *pp* *pp* *p*

2nd Tpt. *pp* *pp* *p*

3rd Tpt. *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Tba

Timp.

Dr. *p* *p*

Sus. Cym. *pp* *mf*

Tub. B. *p*

Vib. *p*

Hrp. *p*

Vln I *f*

Vln II *pp* *mp*

Vla. *f* *mp*

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

Db. *pizz.* *pp* *arco* *p* *mf* *f* *mp*

mf *mf* *f* *mp*

con sord.

unis.

Philip Armstrong: Rage!

Philip Armstrong: Rage!

Philip Armstrong: Rage!

2/16

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Bass D.

Sus. Cym.

Mustering
♩ = 64

Vln I

Vln II

Vla

Vc.

Db.

Philip Armstrong: Rage!

L

227

Picc. *pp* *mp* *mp*

1st Fl. *pp* *mp* *mp*

2nd Fl. *pp* *mp* *mp*

1st Ob. *pp* *p* *pp* *p* *pp* *p*

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

C. A.

1st Cl. *p*

2nd Cl. *p*

Cb. Cl. *pp*

1st Bsn. *pp*

2nd Bsn.

Cbsn. *sfz-mp* *f*

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt. *f* *p*

2nd Tpt. *f* *p*

3rd Tpt.

1st Tbn. *f*

2nd Tbn. *f*

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

Tba. *p* *f* *pp*

Temp.

Dr. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf*

Sus. Cym. *p* *f*

Vib. *p*

Vln I

Vln II

Vla. *f* *p*

Vc. *p* *f* *mp*

Db. *sfz-mp* *f* *pp* *mp*

228

L

232

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Chsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Vib.

Vln I

Vln II

Vla

Vc.

Db.

236 M

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

1st Ob. *mf* *f*

2nd Ob. *mf* *f*

C. A.

1st Cl. *mp*

2nd Cl. *mp* *mf* *mp*

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

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn.

1st Hn. *mf*

2nd Hn. *mf*

3rd Hn.

4th Hn.

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *mf* *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Tba. *mf*

Timp.

Dr. *pp* *f* *pp* *f* *pp* *f*

Vln I M

Vln II

Vla. *mf*

Vc. *mf*

Db. *mf*

Philip Armstrong: Rage!

243

Picc. *f* *mf* *ff*

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

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

1st Ob. *mf* *ff*

2nd Ob. *mf* *ff*

C. A. *mf* *ff*

1st Cl. *mf* *ff*

2nd Cl. *mf* *ff*

Cb. Cl. *f* *ff*

1st Bsn. *f* *ff*

2nd Bsn. *f* *ff*

Chsn. *f* *ff*

1st Hn. *mf* *ff*

2nd Hn. *mf* *ff*

3rd Hn. *f* *ff*

4th Hn. *f* *ff*

1st Tpt. *ff* *mp*

2nd Tpt. *ff* *mp*

3rd Tpt. *ff* *mp*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff* *mf*

Sus. Cym. *p* *f*

Hp. *f* *ff* *mf*

Vin I *p* *ff*

Vin II *p* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

4: B

D C B / E F# G# A

N

247

Picc. *p*

1st Fl. *p*

2nd Fl. *p*

1st Ob. *pp* *p* *pp* *p*

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

C. A. *p*

1st Cl. *p*

2nd Cl. *p*

Cb. Cl. *p*

1st Bsn. *pp*

2nd Bsn. *pp*

Cbsn. *pp*

1st Hn. *mp* *p*

2nd Hn. *mp* *p*

3rd Hn. *mp* *p*

4th Hn. *mp* *p*

1st Tpt. *p* *pp* *p*

2nd Tpt. *p* *pp* *p*

3rd Tpt. *p* *pp* *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Hp. *p*

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

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

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

Vln. II *p*

Vln. II *pp*

Vln. II *pp*

Vla. *p* *pp*

Vla. *pp*

Vc. *p* *pp* *div.*

Db. *p* *pp*

div. a 3

div. a 3

div.

III

Philip Armstrong: Rage!

P

259

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Chsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Tub. B.

Vln I

Vln. I

Vln. I

Vln II

Vln. II

Vln. II

Vla

Vla.

Vc.

Db.

R

264

Picc. *pp* *mp* *mp* *mp* *f*

1st Fl. *pp* *mp* *mp* *mp* *f*

2nd Fl. *pp* *mp* *mp* *mp* *f*

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

2nd Ob. *p* *pp* *mp* *mp* *f*

C. A. *f*

1st Cl. *pp* *mp* *mp* *mp* *f*

2nd Cl. *pp* *mp* *mp* *mp* *f*

Cb. Cl. *pp* *mp* *mp* *mp* *f*

1st Bsn. *mp* *mp* *mp* *mp* *f*

2nd Bsn. *mp* *mp* *mp* *mp* *f*

Cbsn. *f*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

4th Hn. *p*

1st Tpt. *p* *pp* *mp* *mp* *f*

2nd Tpt. *p* *pp* *mp* *mp* *f*

3rd Tpt. *p* *pp* *mp* *mp* *f*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *mf*

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

Dr. *p < mp* *p < mp* *mp < mf* *p < mf*

Perc. *mf* *pp* *mf* *pp*

Perc. *mf* *pp* *mf* *pp*

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

Vln. I *pp* *p*

Vln. I *pp* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vln. II *pp* *p*

Vln. II *pp* *p*

Vla. *mp* *p*

Vla. *mp* *p*

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

Db. *mp* *mp* *mp* *f*

1: A, 3: C, 4: A, 5: Bb

Hi Hat pedal

(thumb)

R

Philip Armstrong: Rage!

271

Picc. *mp* *mp*

1st Fl. *mp* *mp*

2nd Fl. *mp* *mp*

1st Ob. *mp* *mp*

2nd Ob. *mp* *mp*

C. A. *mf*

1st Cl. *mp* *mp*

2nd Cl. *mp* *mp*

Cb. Cl. *mf* *mf* *mf* *mf*

1st Bsn. *mp* *mp*

2nd Bsn. *mp* *mp*

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt. *pp* *p* *p* *pp* *f* *mp*

2nd Tpt. *pp* *p* *p* *pp* *f* *mp*

3rd Tpt. *f* *mp*

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Dr. *p*

Perc. *mp*

Perc. *pp*

Vln I *pp* *p* *pp* *p*

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

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

Vln II *mp* *mf*

Vla.

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

Db. *mf* *mf* *mf* *mf* *mf* *mp*

div. a 3

275

[S]

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Chsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Timp.

Dr.

Perc.

Perc.

Hp.

[S]

Vln I

Vln II

Vla.

Vc.

Db.

279

Picc. *mf* *mf*

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mp* *mf* *mf* *ff*

2nd Ob. *mp* *mf* *ff*

C. A. *mf* *ff*

1st Cl. *mp* *mf* *ff*

2nd Cl. *mf* *ff*

Cb. Cl. *mp* *mf* *ff*

1st Bsn. *mf* *ff*

2nd Bsn. *ff*

Cbsn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tpt. *f* *f* *f* *f*

2nd Tpt. *f* *f* *f* *f*

3rd Tpt. *f* *f* *f* *f*

1st Tbn. *f* *f* *f* *f*

2nd Tbn. *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

Timp. *p* *f* *p* *f* *p* *f* *ff*

Dr. *p* *f* *p* *f* *p* *f* *ff*

Vln I *mf* *f*

Vln II *mf* *f*

Vla. *ff* *unis.*

Vc. *ff*

Db. *ff*

284

[T]

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

1st Ob. *f*

2nd Ob. *f*

C. A. *f*

1st Cl. *f*

2nd Cl. *f*

Cb. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

2. Fk. 3: C

Timp. *f*

Dr. *f*

Sus. Cym. *p*

Glock. *f*

Vln I *non div.* *ff*

Vln II *non div.* *ff*

Vla *non div.* *ff*

Vc. *f*

Db. *f*

Philip Armstrong: Rage!

292

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

2: E
Timp.

Dr.

Glock.

Vln I

Vln II

Vla.

Vc.

Db.

296

Picc.
 1st Fl.
 2nd Fl.
 1st Ob.
 2nd Ob.
 C. A.
 1st Cl.
 2nd Cl.
 Cb. Cl.
 1st Bsn.
 2nd Bsn.
 Chsn.
 1st Hn.
 2nd Hn.
 3rd Hn.
 4th Hn.
 1st Tpt.
 2nd Tpt.
 3rd Tpt.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Tba.
 Timp.
 Dr.
 Perc.
 Vln. I
 Vln. II
 Vln. II
 Vla.
 Vla.
 Vc.
 Db.

Musical score for Philip Armstrong's *Rage!*. The score is for a large orchestra and includes parts for Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Cor Anglais, Clarinets (1st and 2nd), Contrabass Clarinet, Bassoons (1st and 2nd), Contrabassoon, Horns (1st through 4th), Trumpets (1st through 3rd), Trombones (1st through 3rd), Tuba, Timpani, Drums, Percussion, Violins (I and II), Viola, Violoncello, and Double Bass. The score is written in 4/4 time and features a variety of dynamic markings including *pp*, *mf*, *f*, *mp*, and *ff*. The percussion section includes a complex rhythmic pattern in the snare drum. The woodwinds and strings play melodic and harmonic lines, with some woodwinds featuring triplets and sixteenth-note passages. The strings provide a rhythmic foundation with sixteenth-note patterns in the cellos and double basses.

300

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

1st Fl. *mp* *mf* *f* *mp*

2nd Fl. *mp* *mf* *f* *mp*

1st Ob. *f* *mp* *mf* *mp*

2nd Ob. *f* *mp* *mf* *mp*

C. A. *f* *mp* *mf* *mp*

1st Cl. *p* *mf*

2nd Cl. *p*

Cb. Cl. *p*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn. *mf*

1st Hn. *mp* *mf*

2nd Hn. *mp* *mf*

3rd Hn. *mf*

4th Hn. *mf*

1st Tpt. *f* *mf* *f* *mf*

2nd Tpt. *f* *mf* *f* *mf*

3rd Tpt. *f* *mf* *f* *mf*

1st Tbn. *mf* *mf* *mf* *mf*

2nd Tbn. *mf* *mf* *mf* *mf*

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

Tba. *mf* *mf* *mf* *mf*

Timp. *mf*

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

Vib. *p* *motor off*

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

Vln II *f* *mp* *mf* *mp* *mp* *mf* *f*

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

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

Vla. *p*

Vc. *p*

Db. *p*

304

Picc. *mf* *f*

1st Fl. *mf* *f*

2nd Fl. *mf* *f*

1st Ob. *mf* *f*

2nd Ob. *mf* *f*

C. A.

1st Cl. *mp*

2nd Cl. *mf* *mp* *mf*

Cb. Cl. *mp* *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Chsn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

3rd Tpt. *mf* *f*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Dr. *pp* *f* *pp*

Vln I *f*

Vln II *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

W

W

308

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *mf* *f* *mf* *f* *mf* *f*

2nd Ob. *mf* *f* *mf* *f* *mf* *f*

C. A. *f*

1st Cl. *mf*

2nd Cl. *mp* *mf*

Cb. Cl. *mp*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *mf*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

3rd Tpt. *mf* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Dr. *f* *pp* *f*

Sus. Cym. *p*

Vln I *mp* *mf* *f*

Vln II *mp* *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

3/2 $\flat$

Picc. f mf ff f

1st Fl. f mf ff f

2nd Fl. f mf ff f

1st Ob. mf ff f

2nd Ob. mf ff f

C. A. mf ff f

1st Cl. mf ff f

2nd Cl. mf ff f

Cb. Cl. f

1st Bsn. f

2nd Bsn. f

Cbsn. f

1st Hn. f mf

2nd Hn. mf

3rd Hn. f

4th Hn. f

1st Tpt. f

2nd Tpt. f

3rd Tpt. f

1st Tbn. f

2nd Tbn. f

B. Tbn. f

Tba. f

Timp. f 4: B

Dr. mf mf mf f

Sus. Cym. ff p f

Glock. f

Hp. $Dt Gt A#$

Vln I f p mf ff

Vln II f p mf ff

Vla. f ff

Vc. f ff

Db. f ff

X

X

3/16

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

Cb. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Temp.

Dr.

Glock.

Hp.

Vln I

Vln II

Vla

Vc.

Db.

320 **Y**

Picc. *p*

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *p*

2nd Ob. *p*

C. A. *p*

1st Cl. *mp*

2nd Cl. *mp*

Cb. Cl. *p*

1st Bsn. *p*

2nd Bsn. *p*

Chsn. *mp*

1st Hn. *p*

2nd Hn. *p*

3rd Hn. *p*

4th Hn. *p*

1st Tpt. *p*

2nd Tpt. *p*

3rd Tpt. *p*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Dr. *mf*

Y

Vln I *p*

Vln II *p*

Vla. *p*

Vc. *mp*

Db. *mp*

323

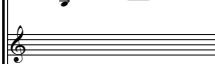
Picc. 

1st Fl. 

2nd Fl. 

1st Ob. 

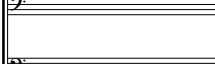
2nd Ob. 

C. A. 

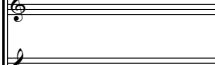
1st Cl. 

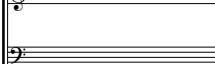
2nd Cl. 

Cb. Cl. 

1st Bsn. 

2nd Bsn. 

Chsn. 

1st Hn. 

2nd Hn. 

3rd Hn. 

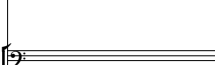
4th Hn. 

1st Tpt. 

2nd Tpt. 

3rd Tpt. 

1st Tbn. 

2nd Tbn. 

B. Tbn. 

Tba. 

Timp. 

Dr. 

Vln I 

Vln II 

Vla 

Vc.

Db.