

Themes from Armageddon

Musique de Trévor Rabin & Harry-Gregson Williams
Arrangement : Christophe DEGOSÉE

HARMONIE
CONCERT BAND

Grade
3,5

Collection
Musique de Films

ARRANGEMENTS 2017

This page of a musical score, labeled '2' and 'Conducteur', contains the following parts and markings:

- 10**: Measure number at the start of the first staff.
- B**: Section marker in a box at the top right.
- Picc.**: Piccolo flute part.
- Fl 1,2**: First and second flute parts.
- Cl.1**: First clarinet part.
- Cl.2,3**: Second and third clarinet parts.
- Cl. B**: Bass clarinet part.
- S.A.1,2**: Soprano Alto 1 and 2 parts.
- S.T.**: Soprano Tenor part.
- S.B.**: Soprano Bass part.
- Cor F 1-3**: First three French horn parts.
- Cor F 2-4**: Last four French horn parts.
- Trp.1**: First trumpet part.
- Trp 2,3**: Second and third trumpet parts.
- Trb 1,2,3**: First three trombone parts.
- Trb. B.**: Bass trombone part.
- Bar.**: Baritone part.
- Ba. Sib**: Bassoon part.
- Bat.**: Snare drum part.
- Caisse**: Bass drum part.
- Tri.**: Triangle part.
- Gr. C.**: Gong part.
- Cymb.**: Cymbal part.
- Timb.**: Tom-tom part.
- Glock.**: Glockenspiel part.
- P.**: Piano part.
- Basse Ut**: Double bass part.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions such as *a2* (second ending) and *mf* are present throughout the score.

C

18

Picc. *mf*

Fl 1,2 *mf*

Cl. 1 *mf*

Cl. 2,3 *a2* *mf*

Cl. B *mf*

S.A. 1,2 *p*

S.T. *p*

S.B. *p*

Cor F 1-3

Cor F 2-4

Trp. 1

Trp. 2,3

Trb. 1,2,3 *p*

Trb. B.

Bar. *p*

Ba. Sib *p*

Bat. *p*

Caisse *p*

Tri. *mf*

Gr. C. *mf*

Cymb. *mf*

Timb. *p*

Glock. *mf*

P. *mf*

Basse Ut *p*

C

D

26

Picc. *f*

Fl. 1,2 *f*

Cl. 1 *f*

Cl. 2,3 *f*

Cl. B *f*

S.A. 1,2 *f*

S.T. *f*

S.B. *f*

Cor F 1-3 *f*

Cor F 2-4 *f*

Trp. 1 *f*

Trp. 2,3 *f*

Trb. 1,2,3 *f*

Trb. B. *f*

Bar. *f*

Ba. Sib *f*

Bat. *mp* *f*

Caisse *mf*

Tri. *mp* *f*

Gr. C. *f*

Cymb. *mp* *f*

Timb. *mf* *f*

Glock. *f*

P. *f*

Basse Ut *f*

D

35

Picc.

Fl 1,2

Cl.1

Cl.2,3

Cl. B

S.A.1,2

S.T.

S.B.

Cor F 1-3

Cor F 2-4

Trp.1

Trp 2,3

Trb 1,2,3

Trb. B.

Bar.

Ba. Sib

Bat.

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock.

P.

Basse Ut

a2

a2

mf

59 **F**

Picc. *f*

Fl 1,2 *f*

Cl. 1 *f*

Cl. 2,3 *f*

Cl. B *f*

S.A. 1,2 *f*

S.T. *f*

S.B. *f*

Cor F 1-3 *f* a2

Cor F 2-4 *f* a2

Trp. 1 *f*

Trp. 2,3 *f*

Trb. 1,2,3 *f* 1

Trb. B. *f*

Bar. *f*

Ba. Sib *f*

Bat. *f*

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock. *f*

P.

F

Basse Ut *f*

68

Picc.

Fl 1,2

Cl.1

Cl.2,3

Cl. B

S.A.1,2

S.T.

S.B.

Cor F 1-3

Cor F 2-4

Trp.1

Trp 2,3

Trb 1,2,3

Trb. B.

Bar.

Ba. Sib

Bat.

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock.

P.

Basse Ut

a2

1

74 $\text{♩} = 160$

Picc. fp f

Fl 1,2 fp f

Cl. 1 fp f

Cl. 2,3 fp f

Cl. B fp f

S.A. 1,2 fp

S.T. fp

S.B. fp

Cor F 1-3 fp f

Cor F 2-4 fp f

Trp. 1 fp

Trp. 2,3 fp

Trb. 1,2,3 fp

Trb. B. fp

Bar. fp

Ba. Sib fp

Bat. f

Caisse

Tri.

Gr. C.

Cymb. mp

Timb. fp

Glock. f

P. f

Basse Ut $\text{♩} = 160$ fp f

83

Picc. *ff*

Fl 1,2 *ff*

Cl.1 *f*

Cl.2,3 *f*

Cl. B *f*

S.A.1,2 *ff*

S.T. *ff*

S.B. *f*

Cor F 1-3 *f*

Cor F 2-4 *f*

Trp.1 *ff*

Trp 2,3 *ff*

Trb 1,2,3 *ff*

Trb. B. *ff*

Bar. *ff*

Ba. Sib *ff*

Bat. *ff*

Caisse

Tri.

Gr. C.

Cymb. *mf*

Timb. *f*

Glock. *ff*

P. *ff*

Basse Ut *ff*

G

91

Picc.

Fl. 1,2

Cl. 1

Cl. 2,3

Cl. B.

S.A. 1,2

S.T.

S.B.

Cor F 1-3

Cor F 2-4

Trp. 1

Trp. 2,3

Trb. 1,2,3

Trb. B.

Bar.

Ba. Sib.

Bat.

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock.

P.

Basse Ut

mf

mf

106 I

Picc.

Fl 1,2

Cl.1

Cl.2,3

Cl. B

S.A.1,2

S.T.

S.B.

Cor F 1-3

Cor F 2-4

Trp.1

Trp 2,3

Trb 1,2,3

Trb. B.

Bar.

Ba. Sib

Bat.

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock.

P.

Basse Ut

a2

a2

4

2

2

2

2

I

114

Picc.

Fl 1,2

Cl.1

Cl.2,3

Cl. B

S.A.1,2

S.T.

S.B.

Cor F 1-3

Cor F 2-4

Trp.1

Trp 2,3

Trb 1,2,3

Trb. B.

Bar.

Ba. Sib

Bat.

Caisse

Tri.

Gr. C.

Cymb.

Timb.

Glock.

P.

Basse Ut

123 **J**

Picc. *mf*

Fl 1,2 *mf*

Cl.1 *mf*

Cl.2,3 *mf*

Cl. B *mf*

S.A.1,2 *mf*

S.T. *mf*

S.B. *mf*

Cor F 1-3 *mf* a2

Cor F 2-4 *mf*

Trp.1

Trp.2,3

Trb. 1,2,3 *mf*

Trb. B. *mf*

Bar. *mf*

Ba. Sib *mf*

Bat. *mf*

Caisse

Tri.

Gr. C. *mf*

Cymb. *p*

Timb. *mf*

Glock. *mf*

P.

J

Basse Ut *mf*

CONTENU DU TALON

- **Piccolo**
- **Flûtes Ut 1,2**
- **Clarinettes Sib 1,2,3**
- **Clarinette Basse Sib**
- **Saxophone Altos Mib 1,2**
- **Saxophone Ténor Sib**
- **Saxophone Baryton Mib**
- **Cors Fa 1,2,3,4**
- **Trompettes Sib 1,2,3**
- **Trombones 1,2,3**
- **Euphonium / Baryton Sib**
- **Tuba Sib**
- **Timbales**
- **Batterie**
- **Caisse Claire**
- **Triangle**
- **Grosse Caisse**
- **Cymbales**
- **Timbales**
- **Glockenspiel**
- **Guitare Basse**
- **Piano**

THEMES FROM ARMAGEDDON

Piccolo

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

3

mp

8 **A** *mf*

15 **B** *f*

23 **C** *mf*

28

34 **D** *f* rit. . .

48 **E** ♩ = 65 *mf*

54 **Più mosso**

61 **F** *f*

69

Detailed description: This is a musical score for Piccolo, titled 'THEMES FROM ARMAGEDDON'. The score is arranged by Christophe Degoussée, based on themes by Trevor Rabin and Harry-Gregson Williams. It begins with a tempo of 75 beats per minute in 4/4 time. The first staff features a triplet of eighth notes followed by a series of quarter notes, marked *mp*. The second staff, starting at measure 8, is marked **A** and *mf*, featuring a melodic line with slurs. The third staff, starting at measure 15, is marked **B** and *f*, showing a crescendo. The fourth staff, starting at measure 23, is marked **C** and *mf*, with a decrescendo. The fifth staff, starting at measure 28, continues the melodic line. The sixth staff, starting at measure 34, is marked **D** and *f*, featuring a complex rhythmic pattern of eighth notes. The seventh staff, starting at measure 40, continues this pattern and ends with a *rit.* marking. The eighth staff, starting at measure 48, is marked **E** and *mf*, with a tempo change to 65 beats per minute. The ninth staff, starting at measure 54, is marked **Più mosso** and features a change in time signature to 2/4 and then 4/4. The tenth staff, starting at measure 61, is marked **F** and *f*, with a decrescendo. The final staff, starting at measure 69, continues the melodic line.

Piccolo

2

75 $\text{♩} = 160.$
fp \leftarrow *f*



80



84



90 **G**
ff



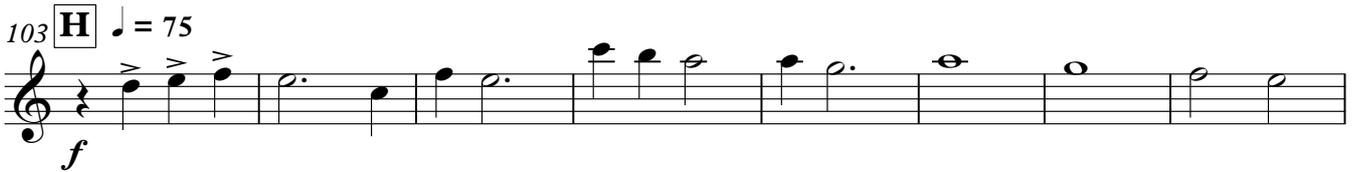
94



98



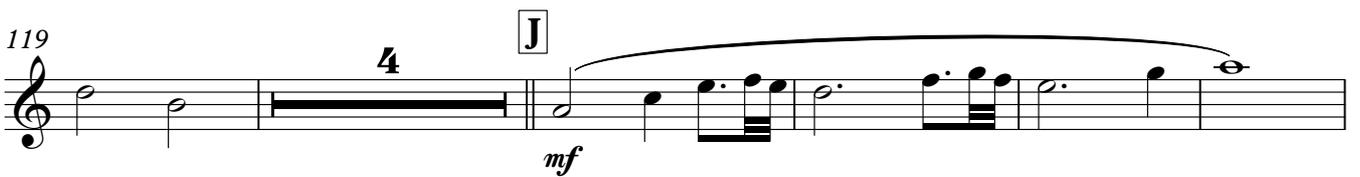
103 **H** $\text{♩} = 75$
f



111 **I**



119 **J**
mf



128



THEMES FROM ARMAGEDDON

Flûte 1

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degouée

♩ = 75

3

mp

8 **A** *mf*

16 **B** *f*

24 **C** *mf*

31 **D** *f*

38

46 rit. **E** ♩ = 65 *mf*
Più mosso

53

58

65 **F** *f*

72 ♩ = 160 *fp* *f*

Detailed description: This is a musical score for Flute 1, titled 'THEMES FROM ARMAGEDDON' by Trevor Rabin & Harry-Gregson Williams, arranged by Christophe Degouée. The score is in 4/4 time and begins with a tempo of ♩ = 75. It consists of ten staves of music. The first staff has a whole rest for 3 measures, followed by a melodic line starting at measure 8. The score is divided into sections A through F. Section A (measures 8-15) is marked *mf*. Section B (measures 16-23) is marked *f*. Section C (measures 24-30) is marked *mf*. Section D (measures 31-37) is marked *f*. Section E (measures 46-52) is marked *mf* and includes a 'rit.' (ritardando) and a tempo change to ♩ = 65. Section F (measures 65-71) is marked *f*. The final staff (measures 72-79) is marked *fp* (fortissimo piano) and *f*, with a tempo change to ♩ = 160. The score includes various musical notations such as slurs, ties, and dynamic markings.

V.S.

Flûte 1

2

78

Musical staff 78: Treble clef, eighth-note pattern with accents.

82

Musical staff 82: Treble clef, eighth-note pattern with accents.

85

Musical staff 85: Treble clef, eighth-note pattern with accents, ending with a double bar line and a '2' indicating a second ending.

90 **G**

Musical staff 90: Treble clef, eighth-note pattern with accents, marked *ff*.

94

Musical staff 94: Treble clef, eighth-note pattern with accents.

98

Musical staff 98: Treble clef, eighth-note pattern with accents, ending with a fermata.

103 **H** ♩ = 75

Musical staff 103: Treble clef, quarter-note pattern, marked *f*.

111 **I**

Musical staff 111: Treble clef, quarter-note pattern.

117

Musical staff 117: Treble clef, quarter-note pattern.

124 **J**

Musical staff 124: Treble clef, quarter-note pattern with a long slur, marked *mf*.

129

Musical staff 129: Treble clef, quarter-note pattern with a long slur, changing time signature from 2/4 to 4/4.

THEMES FROM ARMAGEDDON

Flûte 2

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

7 **A** 9 **B** *f*

21 **C** *mf*

28

34 **D** *f*

40 *rit.*

48 **E** ♩ = 65
2 *mf*

54 **Più mosso**

61 **F** *f*

69

75 ♩ = 160
fp < *f*

Detailed description: This is a musical score for Flute 2, titled 'THEMES FROM ARMAGEDDON'. The score is in 4/4 time and consists of ten staves of music. It begins with a tempo marking of ♩ = 75. The first staff contains measures 7-9, with section markers 'A' and 'B'. The second staff contains measures 21-28, with section marker 'C'. The third staff contains measures 34-40, with section marker 'D'. The fourth staff contains measures 48-54, with section marker 'E', a tempo change to ♩ = 65, and a '2' below the staff. The fifth staff contains measures 61-69, with section marker 'F'. The sixth staff contains measures 75-77, with a tempo change to ♩ = 160. The score includes various dynamics such as *f*, *mf*, and *fp*, and performance instructions like *rit.* and *Più mosso*. The piece concludes with a *V.S.* (Viva) instruction.

Flûte 2

2

80



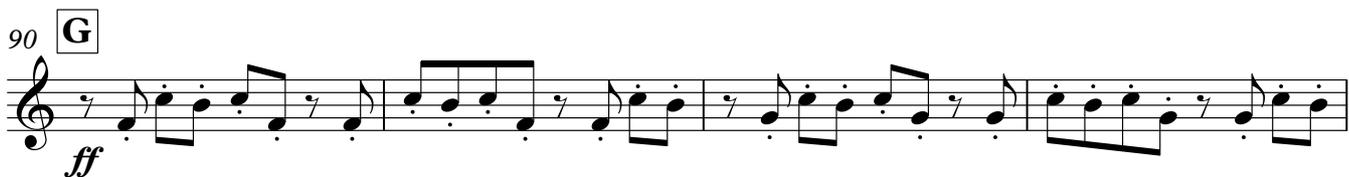
Musical staff 80-83: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, creating a rhythmic pattern.

84



Musical staff 84-87: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A fermata is placed over the final measure, with a '2' above it, indicating a second ending.

90 **G**



Musical staff 90-93: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *ff* is present at the beginning. A boxed letter 'G' is placed above the first measure.

94



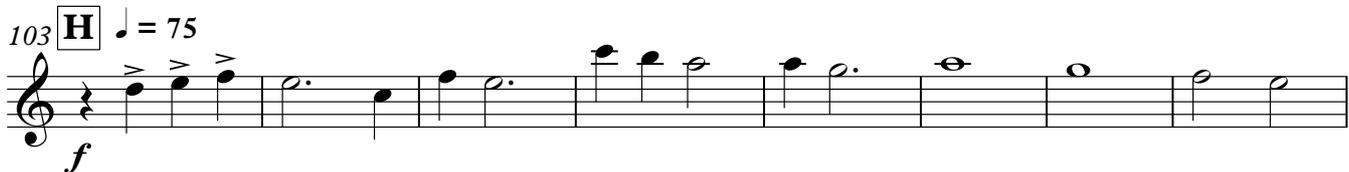
Musical staff 94-97: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

98



Musical staff 98-102: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A fermata is placed over the final measure.

103 **H** ♩ = 75



Musical staff 103-110: Treble clef, 3/4 time signature. The staff contains a sequence of quarter notes and half notes. A dynamic marking of *f* is present at the beginning. A boxed letter 'H' is placed above the first measure, and a tempo marking of ♩ = 75 is present.

111 **I**



Musical staff 111-116: Treble clef, 3/4 time signature. The staff contains a sequence of quarter notes and half notes. A boxed letter 'I' is placed above the first measure.

117



Musical staff 117-123: Treble clef, 3/4 time signature. The staff contains a sequence of quarter notes and half notes. A double bar line is present at the end of the staff.

124 **J**



Musical staff 124-128: Treble clef, 2/4 time signature. The staff contains a sequence of quarter notes and eighth notes with rests. A dynamic marking of *mf* is present at the beginning. A boxed letter 'J' is placed above the first measure. The time signature changes to 2/4 at the end of the staff.

129



Musical staff 129-133: Treble clef, 2/4 time signature. The staff contains a sequence of quarter notes and half notes. The time signature changes to 4/4 at the beginning of the staff.

THEMES FROM ARMAGEDDON

Clarinete en Sib 1

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degouée

♩ = 75

p *mf* *mf*

6 **A**

mp

11

16 **B**

f

21

25 **C**

mf

32 **D**

f

39

47 *rit.* **E** ♩ = 65

mf

54 **Più mosso**

mf

62 **F**

f

V.S.

Clarinete en Sib 1

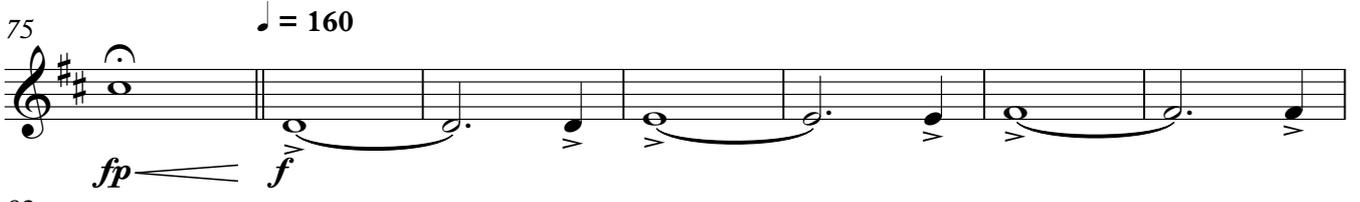
2

69

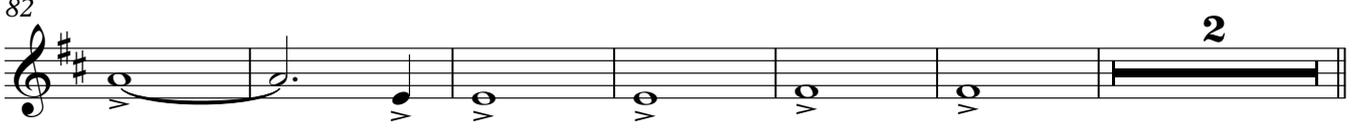


75 $\text{♩} = 160$

fp — *f*

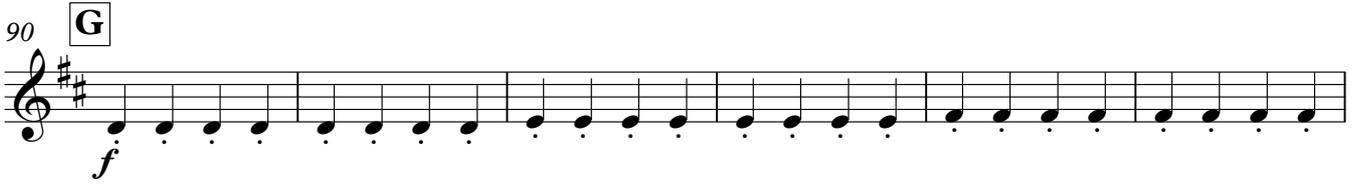


82

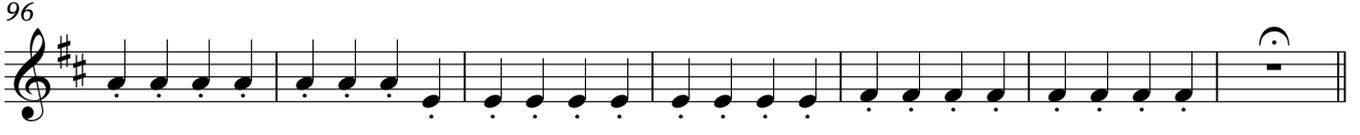


90 **G**

f



96



103 **H** $\text{♩} = 75$

f



108



112 **I**



117



124 **J**

mf



129



THEMES FROM ARMAGEDDON

Clarinete en Sib 2

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degou  e

♩ = 75

p *mf* *p*

8 **A**

pp

16 **B**

mf

24 **C**

mf

31 **D**

f

39 **E** *rit.*

48 **E** ♩ = 65 **2**

Clarinete en Sib 2

2

50 *mf*

54 **Più mosso**

62 **F**

69 *f*

75 ♩ = 160

85 *fp* *f* **G** 2

94

101 **H** ♩ = 75

109 **I**

116

124 **J**

129 *mf*

THEMES FROM ARMAGEDDON

Clarinete en Sib 3

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degoussée

$\text{♩} = 75$

8 **A**
p *mf* *p*

16 **B**
pp *mf*

23 **C**
mf

28

34 **D**
f

40 *rit.*

48 **E** $\text{♩} = 65$
p

54 **Più mosso**

63 **F**
f

V.S.

Clarinete en Sib 3

2

70

75 $\text{♩} = 160$

82

90 **G**

96

102 **H** $\text{♩} = 75$

110 **I**

117

124 **J**

129

THEMES FROM ARMAGEDDON

Clarinete basse en Sib

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

3

mf

8 **A**

pp

16 **B**

mf

24 **C**

mf

32 **D**

f

37

41 *rit.*

48 **E** ♩ = 65

p

54 **Più mosso**

63 **F**

68

V.S.

Clarinete basse en Sib

2

71

75 $\text{♩} = 160$

82

88 **G**

94

98

103 **H** $\text{♩} = 75$

111 **I**

120 **J**

127

THEMES FROM ARMAGEDDON

Saxophone alto 1

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

$\text{♩} = 75$

The musical score is written for Saxophone alto 1 in the key of A major (three sharps) and 4/4 time. It consists of six sections labeled A through F. Section A (measures 8-15) starts with a dynamic of *p* and includes a crescendo to *mf*. Section B (measures 16-22) begins with a dynamic of *f*. Section C (measures 23-29) starts with a dynamic of *p*. Section D (measures 30-35) begins with a dynamic of *f*. Section E (measures 48-53) starts with a dynamic of *p* and a tempo marking of $\text{♩} = 65$. Section F (measures 65-72) begins with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a fermata.

8 **A**
pp

16 **B**
f

23 **C**
p

30 **D**
f

41 *rit.*

48 **E** $\text{♩} = 65$
p

54 **Più mosso**
mf

57

65 **F**
f

V.S.

Saxophone alto 1

2

69

73

76 $\text{♩} = 160$ 14 **G**

93

97

101 **H** $\text{♩} = 75$

106

112 **I**

118

124 **J** 4

THEMES FROM ARMAGEDDON

Saxophone alto 2

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

$\text{♩} = 75$

8 **A**
pp

16 **B**
f

23 **C**
p

28

34 **D**
f

38

42 *rit.*

48 **E** $\text{♩} = 65$
p

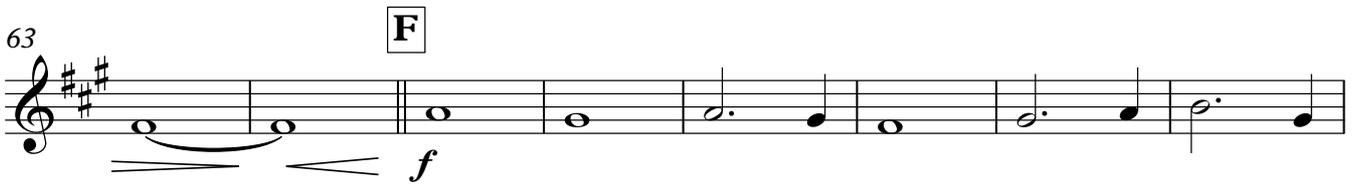
54 **Più mosso**

V.S.

Saxophone alto 2

2

63 **F**



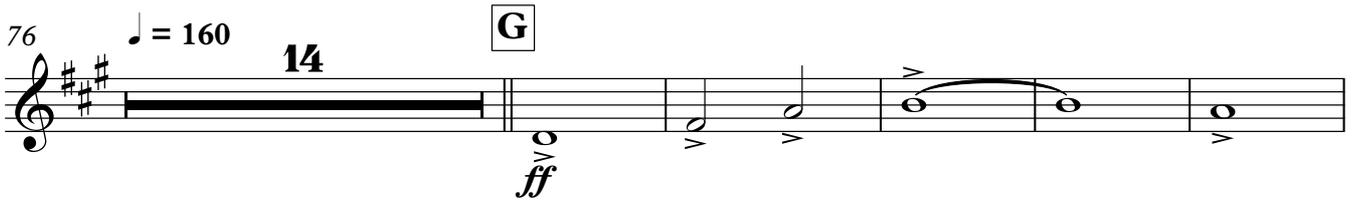
71



76 **G**

$\text{♩} = 160$

14

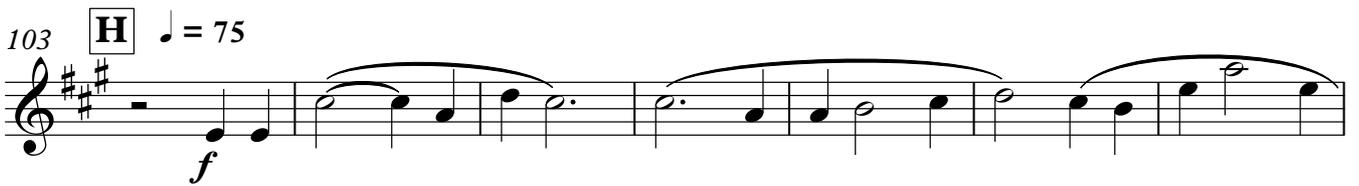


95



103 **H** $\text{♩} = 75$

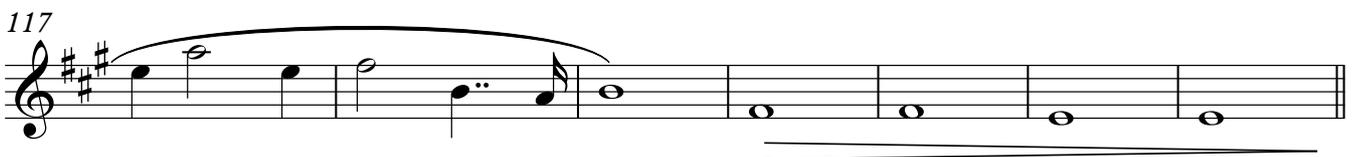
f



110 **I**

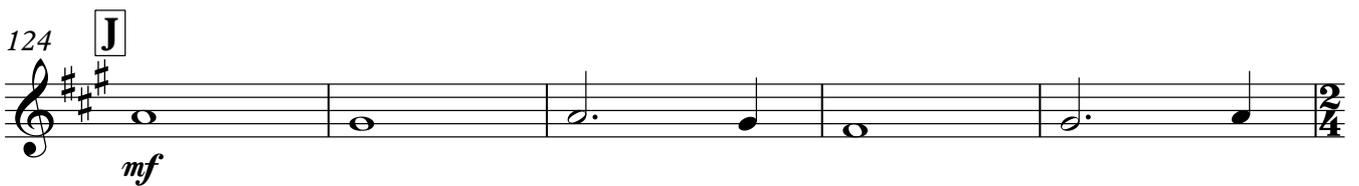


117

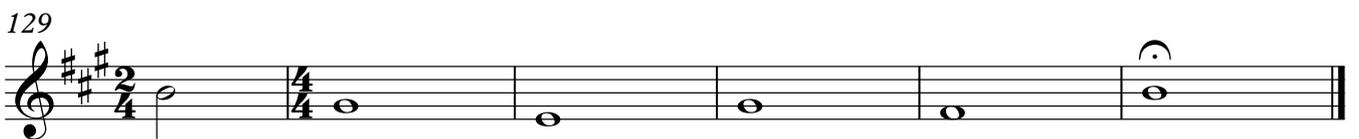


124 **J**

mf



129



THEMES FROM ARMAGEDDON

Saxophone ténor

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degouée

♩ = 75

7 **A** 9 **B**

19

23 **C**

28

34 **D**

40 *rit.*

48 **E** ♩ = 65

54 **Più mosso**

57

65 **F**

V.S.

Saxophone ténor

2

68

72

75 $\text{♩} = 160$ **G**

95

103 **H** $\text{♩} = 75$

108

112 **I**

116

121 **J** **5**

130

THEMES FROM ARMAGEDDON

Saxophone baryton

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

7 **A** 9 **B**

mf

21 **C**

p

28

34 **D**

f

38

42 *rit.*

48 **E** ♩ = 65 **6** *Più mosso*

p

61 **F**

68

71

75 ♩ = 160 **14**

fp

THEMES FROM ARMAGEDDON

Cor en Fa 1

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

p *mf* *p*

8 **A**

mf

15 **B**

f

21

25 **C** 9 **D**

f

37

41 **E** *rit.*

48 **E** ♩ = 65 6

THEMES FROM ARMAGEDDON

Cor en Fa 2

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degou  e

♩ = 75

p *mf* *p*

8 **A**

mp

16 **B**

f

21

25 **C** **D**

f

38

42 **E** *rit.* . . .

48 **E** ♩ = 65 **6**

Cor en Fa 2

2

54 **Più mosso**

Musical staff 54-62. Treble clef, key signature of one sharp (F#). The music begins with a *mp* dynamic. It features a sequence of eighth and quarter notes, followed by a change to 2/4 time and then 4/4 time. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 63-71. Treble clef, key signature of one sharp (F#). A boxed letter **F** is placed above the staff. The music starts with a *f* dynamic and includes a slur over the first two notes. The staff concludes with a double bar line and a fermata over a whole note.

Musical staff 72-79. Treble clef, key signature of one sharp (F#). A tempo marking of $\text{♩} = 160$ is present. The music features a *fp* dynamic followed by a *f* dynamic with a slur. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 80-89. Treble clef, key signature of one sharp (F#). The music consists of a series of eighth notes with accents. The staff concludes with a double bar line, a fermata over a whole note, and a **2** marking.

Musical staff 90-95. Treble clef, key signature of one sharp (F#). A boxed letter **G** is placed above the staff. The music is a continuous stream of eighth notes with a *f* dynamic. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 96-102. Treble clef, key signature of one sharp (F#). The music continues with eighth notes. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 103-109. Treble clef, key signature of one sharp (F#). A boxed letter **H** is placed above the staff, and a tempo marking of $\text{♩} = 75$ is present. The music features a *f* dynamic and includes a slur. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 110-116. Treble clef, key signature of one sharp (F#). A boxed letter **I** is placed above the staff. The music features a slur over the first two notes. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 117-123. Treble clef, key signature of one sharp (F#). The music features a slur over the first two notes. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 124-128. Treble clef, key signature of one sharp (F#). A boxed letter **J** is placed above the staff. The music begins with a *mf* dynamic. The staff ends with a double bar line and a fermata over a whole note.

Musical staff 129-135. Treble clef, key signature of one sharp (F#). The music starts with a change to 2/4 time and then 4/4 time. The staff ends with a double bar line and a fermata over a whole note.

THEMES FROM ARMAGEDDON

Cor en Fa 3

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degouée

$\text{♩} = 75$

p *mf* *p*

8 **A** *mf*

15 **B** *f*

21

25 **C** **D** *f*

38

42 *rit.*

48 **E** $\text{♩} = 65$ 6

Detailed description of the musical score: The score is for a Cor en Fa 3 in 4/4 time. It begins with a tempo of quarter note = 75. The first staff shows a melodic line starting with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. Dynamics are marked *p*, *mf*, and *p*. Section A (measures 8-14) starts with a *mf* dynamic and features a melodic line with eighth and quarter notes. Section B (measures 15-20) begins with a *f* dynamic and contains a melodic line with quarter and eighth notes. Section C (measures 25-26) is a 9-measure rest. Section D (measures 27-37) is a melodic line with eighth and quarter notes, starting with a *f* dynamic. Section E (measures 48-53) is a 6-measure rest, with a tempo change to quarter note = 65 and a *rit.* marking above the final measure.

Cor en Fa 3

2

54 **Più mosso**
mp

64 **F**
f

72 *fp* *f* ♩ = 160

80 **2**

90 **G**
f

96

102 **H** ♩ = 75
f

109 **I**

116

124 **J**
mf

129

THEMES FROM ARMAGEDDON

Cor en Fa 4

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degou  e

$\text{♩} = 75$

p *mf* *p*

8 **A**
mp

16 **B**
f

21

25 **C** **D**
f

38

42 *rit.*

48 **E** $\text{♩} = 65$
6

Detailed description: The score is for a French Horn in F (Cor en Fa 4) and is in 4/4 time. It begins with a tempo of quarter note = 75. The first system shows a melodic line with dynamics *p*, *mf*, and *p*. Section A (measures 8-15) starts at *mp*. Section B (measures 16-20) begins with a forte (*f*) dynamic. Section C (measures 25-27) includes a 9-measure rest. Section D (measures 28-37) continues the melodic line. Section E (measures 48-53) starts at a tempo of quarter note = 65 and includes a 6-measure rest. The score concludes with a *rit.* (ritardando) marking.

Cor en Fa 4

2

54 **Più mosso**

63 **F**

72 $\text{♩} = 160$

80 **2**

90 **G**

96

102 **H** $\text{♩} = 75$

109 **I**

116

124 **J**

129

THEMES FROM ARMAGEDDON

Trompette en Sib 1

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degoussée

♩ = 75

A 7 *mf*

15 **B** *f*

24 **C** 9 **D** *f*

39 *rit.*

48 **E** ♩ = 65 6 **Più mosso** 5 5

65 **F** *f*

73 ♩ = 160 14 **G** *fp* *ff*

94

103 **H** ♩ = 75 *f*

111 **I**

119 **J** 5 4

THEMES FROM ARMAGEDDON

Trompette en Sib 2

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

7 **A** 9 **B**

f

20

25 **C** 9 **D**

f

39 *rit.*

48 **E** ♩ = 65 6 *Più mosso* 5 5

65 **F**

f

71

75 ♩ = 160 **G** 14

fp *ff*

95

103 **H** ♩ = 75

f

111 **I**

119 **J** 5 4

THEMES FROM ARMAGEDDON

Trompette en Sib 3

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degousée

♩ = 75

7 **A** 9 **B**

f

20

25 **C** 9 **D**

f

40 rit. . .

48 **E** ♩ = 65 6 Più mosso 5 5

65 **F**

f

71

75 ♩ = 160 14 **G**

fp *ff*

95

103 **H** ♩ = 75

f

111 **I**

119 **J** 5 4

THEMES FROM ARMAGEDDON

Trombone 1

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degoussée

♩ = 75

8 **A** *p* *mf* *p*

22 **B** *mp* *f*

31 **C** *p* *f*

39 *rit.*

48 **E** ♩ = 65 *mp* **Più mosso** 6

64 **F** *f*

75 **G** ♩ = 160 14 *fp* *ff*

98 **H** ♩ = 75 *f*

106 **I**

112 **J**

121 *mf*

128

THEMES FROM ARMAGEDDON

Trombone 2

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degousée

♩ = 75

8 **A** *p* *mf* *p*

22 **B** *mp* *f*

31 **C** *p* *f*

39 **D** *f* *rit.*

48 **E** ♩ = 65 *Più mosso* *mp*

63 **F** *f*

73 **G** ♩ = 160 *fp* *ff* 14

94 **H** ♩ = 75 *f*

111 **I** *f*

120 **J** *mf*

127

THEMES FROM ARMAGEDDON

Trombone 3

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degou  e

$\text{♩} = 75$

8 **A** p mf p **B**

22 mp f **C**

31 p **D** f

39 $rit.$

48 **E** $\text{♩} = 65$ $\frac{6}{6}$ **Pi   mosso**

63 mp **F** f

73 $\text{♩} = 160$ **G** fp ff 14

94

103 **H** $\text{♩} = 75$ f

111 **I**

120 **J** mf

128

THEMES FROM ARMAGEDDON

Trombone basse

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degouée

♩ = 75

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-5. Dynamics: *p*, *mf*, *p*.

Musical staff 2: Bass clef. Measure 8 marked with box **A**. Measure 7 marked with box **B**. Dynamics: *mp*, *f*.

Musical staff 3: Bass clef. Measure 20. Dynamics: *f*.

Musical staff 4: Bass clef. Measure 25 marked with box **C**. Measure 9 marked with box **D**. Dynamics: *f*.

Musical staff 5: Bass clef. Measure 37. Dynamics: *f*.

Musical staff 6: Bass clef. Measure 41. Dynamics: *f*.

Musical staff 7: Bass clef. Measure 44. Measure 6 marked with box **E**. Dynamics: *rit.*, *f*.

Trombone basse

2

54 **Più mosso**

Musical staff 54-62. Bass clef. *mp* dynamic. Time signature changes from 2/4 to 4/4. A fermata is placed over the final note of the staff.

63

Musical staff 63-67. Bass clef. A boxed letter **F** is above the staff. *f* dynamic. A hairpin crescendo is shown below the staff.

68

Musical staff 68-70. Bass clef. Continuation of the rhythmic pattern from the previous staff.

71

Musical staff 71-74. Bass clef. Continuation of the rhythmic pattern.

75

Musical staff 75-84. Bass clef. $\text{♩} = 160$ tempo marking. A boxed letter **G** is above the staff. A measure rest of 14 measures is indicated. *fp* dynamic. *ff* dynamic. Accents are placed over several notes.

95

Musical staff 85-94. Bass clef. Continuation of the rhythmic pattern with accents.

103

Musical staff 95-102. Bass clef. A boxed letter **H** is above the staff. $\text{♩} = 75$ tempo marking. *f* dynamic.

111

Musical staff 103-110. Bass clef. A boxed letter **I** is above the staff. Continuation of the rhythmic pattern.

117

Musical staff 111-116. Bass clef. Continuation of the rhythmic pattern.

124

Musical staff 117-123. Bass clef. A boxed letter **J** is above the staff. *mf* dynamic. Time signature changes to 2/4.

129

Musical staff 124-128. Bass clef. Time signature changes to 4/4. A fermata is placed over the final note of the staff.

THEMES FROM ARMAGEDDON

Baryton Sib

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degouée

♩ = 75

7 **A** 9 **B**

19

24 **C** 9 **D**

37

42 rit. . . .

48 **E** ♩ = 65 **Più mosso** 6 *mf*

56

63 **F** *f*

67

72

Detailed description: This is a musical score for Baryton Sib, titled 'THEMES FROM ARMAGEDDON'. The score is arranged by Christophe Degouée and is based on themes by Trevor Rabin and Harry-Gregson Williams. It is written in G major (one sharp) and 4/4 time. The piece begins with a tempo of 75 beats per minute. It features several distinct sections labeled A through F. Section A (measures 7-9) and Section B (measures 19-24) are marked with a forte (f) dynamic. Section C (measures 24-27) and Section D (measures 37-42) also feature a forte (f) dynamic. Section E (measures 48-56) is marked 'Più mosso' (faster) with a tempo of 65 and a mezzo-forte (mf) dynamic. Section F (measures 63-67) is marked with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes at measure 72.

V.S.

THEMES FROM ARMAGEDDON

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degousée

♩ = 75

7 **A**

mp

15 **B**

mp *f*

24 **C**

p

32 **D**

f

38

42 *rit.*

48 **E** ♩ = 65

6

THEMES FROM ARMAGEDDON

Batterie

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degousée

♩ = 75

p \leftarrow *mf*

8 **A**

16 **B**

20

24 **C**

33 **D**

36

39

42 **E** rit.

♩ = 65

6 **Più mosso**

mp

58 **3**

Batterie

2

64 **F** *f*

69

74 $\text{♩} = 160$ *f* 4

81

86 *ff*

90 **G** 2 2 2

98 **H** $\text{♩} = 75$ *fp* *f*

105 4

112 **I** 4

118 3

124 **J** *mf*

128 4

THEMES FROM ARMAGEDDON

Caisse claire

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degousée

♩ = 75

6 A 9 B

p *mf*

18 2 2 2

25 C 3

p *mf*

34 D

mf

37

40

43 2 rit.

48 E ♩ = 65 6 Più mosso 5 2/4 4/4 5

65 F 10 ♩ = 160 14 G 12

103 H ♩ = 75 2 2

110 I 2 2 2 2

118 3

124 J 5 2/4 4/4 5

Triangle

THEMES FROM ARMAGEDDON

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degousée

$\text{♩} = 75$

mf

8 **A**

15 **B** 8 **C** **mf** 4

29 8

34 **D** 13 **rit.** **E** $\text{♩} = 65$ **mf**

52 **Più mosso** 4 $\frac{2}{4}$ $\frac{4}{4}$ 5

65 **F** 10 $\text{♩} = 160$ 14

90 **G** 12 **H** $\text{♩} = 75$ 9

112 **I** 12 **J** 5 $\frac{2}{4}$ $\frac{4}{4}$ 5

THEMES FROM ARMAGEDDON

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degoussée

♩ = 75

p \longleftarrow \longrightarrow *mf*

8 **A** *mp*

17 **B** *f*

25 **C** *mf*

34 **D** *f*

40 *rit.* **2**

48 **E** ♯ *p* ♯

Più mosso

54 *mp*

60 **F** **4** **10**

76 ♯ *fp* \leq *f* ♯ *f*

84 **G** **14** **12** **H** ♯ *f*

108 **I**

118 **J** **3** *mf*

126 **4**

THEMES FROM ARMAGEDDON

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degoussée

♩ = 75

A 5 3 4

p

17 **B** 3 4 **C** 3 4

mf *mp*

34 **D** 3 3 3

mf rit. . .

48 **E** ♩ = 65 2 2

p *p*

54 **Più mosso** **F** 5 5 10

75 ♩ = 160 7 5

mf *mf* *mf*

90 **G** 3 3 4

mf *mf* *mf*

103 **H** ♩ = 75 3 3

112 **I** 3 3 3

124 **J** 5 3

p

THEMES FROM ARMAGEDDON

Timbales

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degoussée

♩ = 75

8 **A**

17 **B**

25 **C**

34 **D**

40

48 **E** ♩ = 65

54 **Più mosso**

65 **F** ♩ = 160

90 **G** **H** ♩ = 75

111 **I**

120 **J**

2017 - C.Degoussée - Arrangements

THEMES FROM ARMAGEDDON

Glockenspiel

Trevor Rabin & Harry-Gregson Williams
Arrangement: Christophe Degousée

$\text{♩} = 75$

3

mf

8 **A**

p

13

17 **B**

mf

21

25 **C**

mf

33 **D**

f

40 *rit.*

48 **E** $\text{♩} = 65$ **6** *Più mosso*

mf

57 **2**

65 **F**

f

67 **2**

Glockenspiel

2

71



75 $\text{♩} = 160$

f



80



84



90 **G**

ff



95



99



103 **H** $\text{♩} = 75$

f



108



112 **I**



117



124 **J**

mf



THEMES FROM ARMAGEDDON

Piano

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degou  e

♩ = 75

3

mf

8 **A**

p

13

17 **B**

f

21

25 **C**

mf

32 **D**

f

V.S.

Piano

2

37

Musical score for measures 37-40. Treble clef has dense chordal textures. Bass clef has a simple bass line.

41

rit. . .

Musical score for measures 41-44. Treble clef has dense chordal textures. Bass clef has a simple bass line. A 'rit.' marking is present above measure 44.

48 **E** ♩ = 65

6 Più mosso 5 5

Musical score for measures 48-51. Treble clef has a thick line with '6' and '5' above it. Bass clef has a thick line with '6' and '5' below it. Tempo change to 'Più mosso' and time signature changes to 2/4 and 4/4.

65 **F** ♩ = 160

10 10

f

Musical score for measures 65-68. Treble clef has a thick line with '10' above it. Bass clef has a thick line with '10' below it. A 'f' dynamic marking is present. Tempo is 160.

79

Musical score for measures 79-83. Treble clef has a melodic line with eighth notes. Bass clef has a simple bass line.

84

2 2

Musical score for measures 84-87. Treble clef has a melodic line with eighth notes. Bass clef has a simple bass line. A '2' marking is present above and below the final measure.

90 **G**

ff

Musical score for measures 90-93. Treble clef has a melodic line with eighth notes. Bass clef has a simple bass line. A 'ff' dynamic marking is present.

94



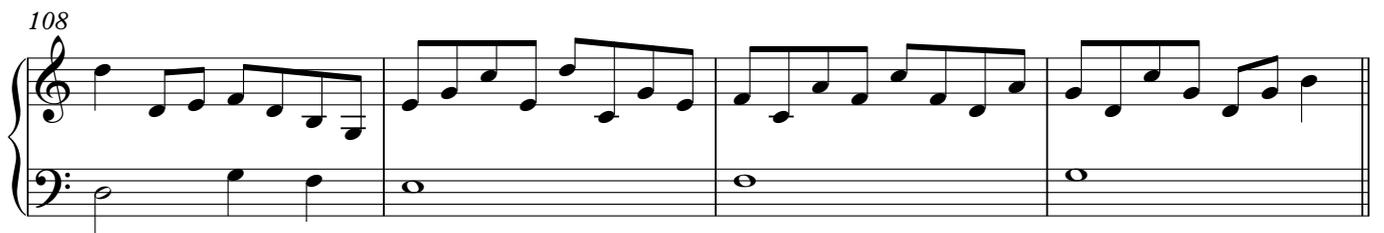
98



103 **H** ♩ = 75



108



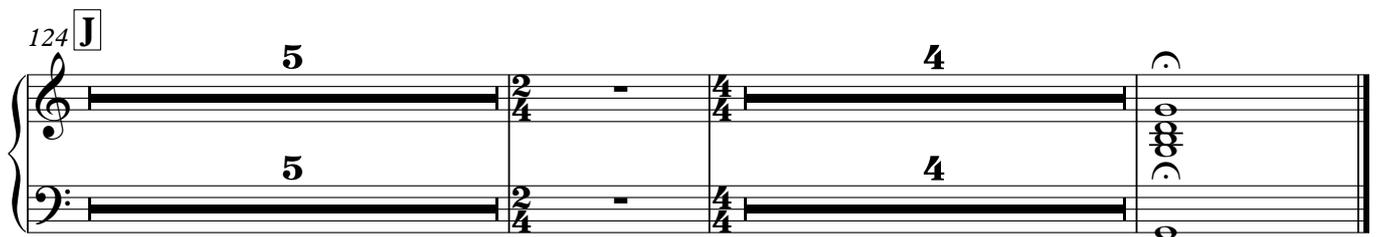
112 **I**



117



124 **J**



THEMES FROM ARMAGEDDON

Basse Ut

Trevor Rabin & Harry-Gregson Williams

Arrangement: Christophe Degousée

♩ = 75

p *mf* *mp*

8 **A**

p

17 **B**

f

21

25 **C**

p

33 **D**

f

38

42

rit.

48 **E** ♩ = 65

p

54 **Più mosso**

64 **F**

f

V.S.

Basse Ut

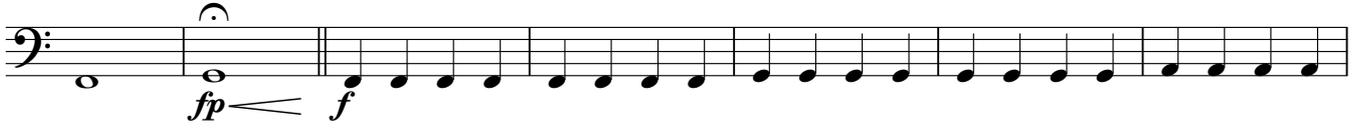
2

69



74

♩ = 160



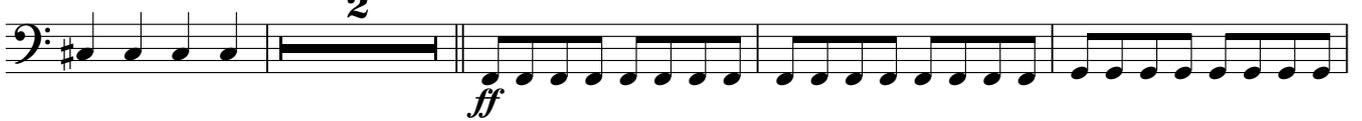
81



87

G

2



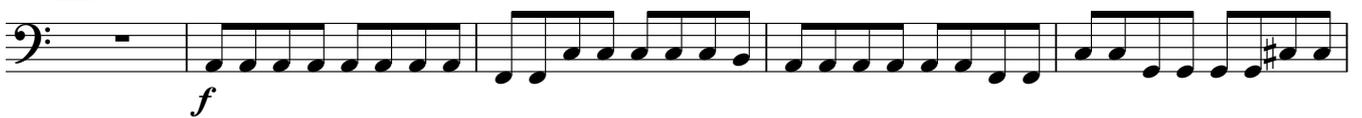
93



98



103 H ♩ = 75



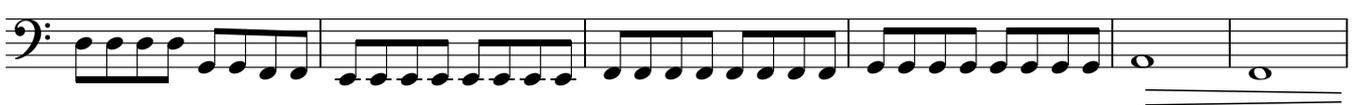
108



112 I



116



122

J



128

