

The Voice of One Who Spoke

Kile Smith

Slow ♩ = 66

The musical score is written for a full symphony orchestra. It begins with a tempo marking of 'Slow' and a metronome marking of ♩ = 66. The score is divided into several systems of staves. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Bb Clarinets, Bassoon, and Contrabassoon. The second system includes F Horns 1, 2; F Horns 3, 4; 2 C Trumpets (with 'mutes in' instruction); 2 Trombones; and Bass Trombone/Tuba. The third system includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The fourth system includes Violins 1, Violins 2, Viola, Cello, and Double Bass. The score contains various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include '(plastic) brushes' for Timpani, 'Xyl, soft mallets always' for Percussion 1, 'Sandblks' for Percussion 2 and 3, 'div.' (divisi) for Violins 1 and 2, and 'mutes on' for Viola and Cello. The Double Bass part includes the instruction 'sul pont.' (sul ponticello). The score is written in 9/4 time, with a key signature of one sharp (F#).

5

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

mutes on

mutes on

6

6

3

6

6

6

6

6

6

3

3

3

3

3

3

9

9

3

3

1 Now it came about in the thirtieth year, on the fifth day of the fourth month,
that while I was among the exiles by the river Chebar, the heavens were opened,
and I saw visions of God.

10

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

6

9

9

1

muted div.

pp

muted

mp

2 On the fifth day of the month, which was the fifth year of king Jehoiachin's captivity,

18

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

p

p ³

p

p

2

muted, div.

p

unis.

mp

mp

p

3 the word of the Lord came expressly to Ezekiel the priest, the son of Buzi,
in the land of the Chaldeans by the river Chebar,
and there the hand of the Lord came upon him.

25

The musical score is arranged in a standard orchestral format. The woodwind section (Pic, 2 Fl, 2 Ob, 2 Bb Cl, Bn, Cbn) and brass section (2 F Hn, 2 C Tpt, 2 Tbn, BTbn, Tba) are mostly silent in this passage. The percussion section (Timp, Perc 1, Perc 2, Perc 3) provides rhythmic support with patterns of eighth and sixteenth notes. The string section (Vn 1, Vn 2, Va, Vc, DB) carries the melodic and harmonic material, starting with a muted violin line and moving to a more intense sound. The double bass part features a prominent, sustained bass line.

Key musical details include:
 - **Measures 25-26:** Percussion enters with a rhythmic pattern. Dynamics are *p* (piano).
 - **Measure 27:** The string section begins with a muted violin line (*mp* intense).
 - **Measure 28:** The string section continues, with dynamics increasing to *f* (forte).
 - **Measure 29:** The string section continues, with dynamics increasing to *f*.
 - **Measure 30:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 31:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 32:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 33:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 34:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 35:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 36:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 37:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 38:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 39:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 40:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 41:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 42:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 43:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 44:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 45:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 46:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 47:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 48:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 49:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 50:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 51:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 52:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 53:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 54:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 55:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 56:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 57:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 58:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 59:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 60:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 61:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 62:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 63:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 64:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 65:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 66:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 67:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 68:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 69:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 70:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 71:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 72:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 73:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 74:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 75:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 76:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 77:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 78:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 79:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 80:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 81:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 82:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 83:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 84:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 85:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 86:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 87:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 88:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 89:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 90:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 91:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 92:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 93:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 94:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 95:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 96:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 97:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 98:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 99:** The string section concludes with a final chord, dynamics *f*.
 - **Measure 100:** The string section concludes with a final chord, dynamics *f*.

4 Moving ahead slightly

And as I looked, behold, a whirlwind came out of the north, a great cloud with fire flashing out and surrounded by bright light, and in its midst something like glowing metal in the midst of the fire.

31

Pic

2 Fl

2 Ob

2 Bb Cl
1. let Violin predominate
p

Bn
f *mf* *p*

Cbn
f *mf* *p*

F Hn 1, 2
f *mf* *p*

F Hn 3, 4
f *mf* *p*

2 C Tpt

2 Tbn
f

BTbn, Tba
f

Timp
mallet on shell, hard mallet
p

Perc 1
Congas, soft (Timp) mallets
f *p*

Perc 2
Bongos (hands)
p

Perc 3
BDr lowest TemBlk, yarn stick
f *p*

Vn 1
mutes off Solo
f *mp*

Vn 2
mutes off

Va
mutes off

Vc
mutes off
f *p*

DB
pizz.
f *p*

38

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

mp

p

(Solo)

the others

p

(pizz.)

Detailed description: This is a page of a musical score for orchestra, page 38, measures 38-44. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flutes (2), Oboes (2), Clarinets in Bb (2), Bassoon, Contrabassoon, and French Horns (1, 2 and 3, 4). The brass section includes Trumpets in C (2), Trombones (2), and Bass Trombone/Euphonium/Tuba. The string section includes Violins (1 and 2), Viola, Violoncello, and Double Bass. The percussion section includes Timpani, three different Percussion parts (1, 2, 3), and a Solo part for Violin 1. The score features various dynamics such as *mp* (mezzo-piano) and *p* (piano), and includes performance instructions like "(Solo)" and "(pizz.)". The music is written in a common time signature and features a variety of rhythmic patterns and melodic lines.

Solo non vibr.

Musical score for page 45, featuring various instruments including Piccolo, Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Percussion, Violins, Viola, Violoncello, and Double Bass. The score is in 4/4 time and includes dynamic markings such as *p* and *arco*.

Instrument parts shown:

- Pic
- 2 Fl
- 2 Ob
- 2 Bb Cl
- Bn
- Cbn
- F Hn 1, 2
- F Hn 3, 4
- 2 C Tpt
- 2 Tbn
- BTbn, Tba
- Timp
- Perc 1
- Perc 2
- Perc 3
- Vn 1
- Vn 2
- Va
- Vc
- DB

5 And in the midst of it was the likeness of four living creatures.
And this was their appearance: they had the likeness of a man.

53

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2
light sticks

Perc 3
Maracas
muffled
p

5

Vn 1
pizz.
p

Vn 2
pizz.
p

Va
pizz.
p

Vc

DB

58

5a

Pic

2 Fl

2 Ob

2 Bb Cl ^{1.}

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

hands

TemBlk

BDr

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

5a

(Solo) *intense*

mp

Vn 1

Vn 2

Va

Vc

DB

arco

arco

arco

p

p

p

p

64 **6** Each one had four faces, and each one had four wings.

The musical score consists of the following parts and markings:

- Pic:** Rests throughout.
- 2 Fl:** Rests until measure 65, then a long note with a slur and a fermata, marked *p*.
- 2 Ob:** Rests until measure 65, then a melodic line with a slur, marked *p*.
- 2 Bb Cl:** Rests until measure 65, then a melodic line with a slur, marked *p*.
- Bn:** Rests until measure 65, then a melodic line with a slur, marked *mp*.
- Cbn:** Rests throughout.
- F Hn 1, 2:** Rests throughout.
- F Hn 3, 4:** Rests throughout.
- 2 C Tpt:** Melodic line with a slur, marked *mp*. Includes marking "1. muted".
- 2 Tbn:** Rests until measure 65, then a melodic line with a slur, marked *mp*.
- BTbn, Tba:** Rests until measure 65, then a melodic line with a slur, marked *mp*.
- Timp:** Rests throughout.
- Perc 1:** sm Woodblk, marked *p*. Xyl, marked *p*.
- Perc 2:** sticks, marked *p*.
- Perc 3:** Congas, mallets, marked *p*.
- Vn 1:** Melodic line with a slur, marked *p*. Includes marking "All pizz.". Later marked *arco* and *mp*.
- Vn 2:** Melodic line with a slur, marked *p*. Later marked *arco* and *mp*.
- Va:** Chordal accompaniment with a slur, marked *mp*. Includes marking "sul pont.". Later marked *sim.*
- Vc:** Chordal accompaniment with a slur, marked *mp*. Includes marking "sul pont.". Later marked *sim.*
- DB:** Rests until measure 65, then a melodic line with a slur, marked *mp*.

7 Their legs were straight, and the soles of their feet were like a calf's foot; and they gleamed like the color of burnished bronze.

70

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Pic:** Piccolo flute, playing a melodic line starting at measure 70.
- 2 Fl:** Two flutes, playing sustained notes.
- 2 Ob:** Two oboes, playing sustained notes.
- 2 Bb Cl:** Two bass clarinets, playing sustained notes.
- Bn:** Bassoon, playing a melodic line.
- Cbn:** Contrabassoon, playing a melodic line.
- F Hn 1, 2:** First and second French horns, playing sustained notes.
- F Hn 3, 4:** Third and fourth French horns, playing sustained notes.
- 2 C Tpt:** Two cornets/trumpets, playing sustained notes.
- 2 Tbn:** Two trombones, playing sustained notes.
- B Tbn, Tba:** Bass trombone and tuba, playing sustained notes.
- Timp:** Timpani, playing sustained notes.
- Perc 1:** Percussion 1, playing a rhythmic pattern with triplets.
- Perc 2:** Percussion 2, playing a rhythmic pattern.
- Perc 3:** Percussion 3, playing a rhythmic pattern.
- Vn 1:** Violin 1, playing a melodic line with a solo section starting at measure 73.
- Vn 2:** Violin 2, playing a melodic line.
- Va:** Viola, playing a melodic line.
- Vc:** Violoncello, playing a melodic line.
- DB:** Double bass, playing a melodic line.

Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Performance instructions include "mutes on" for the strings and "Solo" for the Violin 1 part.

76

8 And they had the hands of a man under their wings on their four sides.
All four of them had faces and wings,

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

1. (with Hn 1)
p

(with Ob 1)
p

8 All
div., muted
pp

pp

pp

pp

pp

muted

81

Musical score for page 14, measures 81-84. The score includes parts for Pic, 2 Fl, 2 Ob, 2 Bb Cl, Bn, Cbn, F Hn 1, 2, F Hn 3, 4, 2 C Tpt, 2 Tbn, BTbn, Tba, Timp, Perc 1, Perc 2, Perc 3, Vn 1, Vn 2, Va, Vc, and DB. The key signature has two flats and the time signature is 2/4.

Measures 81-84 show the following activity:

- Pic, 2 Fl, 2 Bb Cl, Bn, Cbn, F Hn 3, 4, 2 C Tpt, 2 Tbn, BTbn, Tba, Timp, Perc 1, Perc 2, Perc 3:** All parts are silent (rests).
- 2 Ob:** Measures 81-82: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 83: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 84: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter).
- F Hn 1, 2:** Measures 81-82: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 83: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 84: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter).
- Vn 1, Vn 2, Va, Vc:** All parts play a rhythmic accompaniment of eighth notes in a descending pattern: Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter).
- DB:** Measures 81-82: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 83: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter). Measure 84: Bb (half), Bb (quarter), Bb (quarter), Bb (quarter).

86

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

mp

p

(Xyl)

p

unis.

div.

p

mutes off

97

This page contains the musical score for measures 97 through 102. The score is arranged in a system with 18 staves. The instruments and their parts are as follows:

- Pic:** Piccolo, starting with a rest in measure 97 and playing a melodic line from measure 98.
- 2 Fl:** Flute 1 and 2, playing a melodic line with a first ending bracket in measure 101.
- 2 Ob:** Oboe 1 and 2, playing a melodic line with a first ending bracket in measure 101.
- 2 Bb Cl:** Clarinet in B-flat 1 and 2, playing a melodic line.
- Bn:** Bassoon, playing a melodic line.
- Cbn:** Contrabassoon, playing a melodic line.
- F Hn 1, 2:** First Horns 1 and 2, playing a harmonic part.
- F Hn 3, 4:** First Horns 3 and 4, playing a harmonic part.
- 2 C Tpt:** Trumpets in C, playing a harmonic part with a *muted mp* dynamic in measure 99.
- 2 Tbn:** Trombones 1 and 2, playing a harmonic part with a *p cresc.* dynamic in measure 101.
- BTbn, Tba:** Bass Trombone and Tuba, playing a harmonic part.
- Timp:** Timpani, playing a rhythmic pattern.
- Perc 1:** Percussion 1, playing a rhythmic pattern with a *cresc.* dynamic in measure 101.
- Perc 2:** Percussion 2, playing a rhythmic pattern.
- Perc 3:** Percussion 3, playing a rhythmic pattern.
- Vn 1:** Violin 1, playing a melodic line with *unis.* and *div.* markings.
- Vn 2:** Violin 2, playing a harmonic part with *unis.* and *div.* markings.
- Va:** Viola, playing a harmonic part with *unis.* and *div.* markings.
- Vc:** Violoncello, playing a harmonic part with *unis.* and *div.* markings.
- DB:** Double Bass, playing a harmonic part.

The score includes various dynamics such as *mp cresc.*, *cresc.*, *muted mp*, *mutes out*, *p cresc.*, *unis.*, and *div.*. The time signature is 2/4, and the key signature has two flats (B-flat and E-flat).

10

98

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

10

mutes off

mutes off

mutes off

mutes off

mf

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

2 Tbn

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

111

Musical score for orchestra and strings, measures 111-114. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Pic:** Piccolo, rests throughout.
- 2 Fl:** Flutes, rests throughout.
- 2 Ob:** Oboes, play a melodic line with eighth notes and quarter notes.
- 2 Bb Cl:** Clarinets in B-flat, play a melodic line with eighth notes and quarter notes.
- Bn:** Bassoon, play a melodic line with quarter notes and eighth notes.
- Cbn:** Contrabassoon, play a melodic line with quarter notes and eighth notes.
- F Hn 1, 2:** First Horns, play a melodic line with quarter notes and eighth notes.
- F Hn 3, 4:** Second Horns, play a melodic line with quarter notes and eighth notes.
- 2 C Tpt:** Trumpets in C, play a melodic line with quarter notes and eighth notes.
- 2 Tbn:** Trombones, play a melodic line with quarter notes and eighth notes.
- BTbn, Tba:** Baritone Trombone and Tuba, play a melodic line with quarter notes and eighth notes.
- Timp:** Timpani, play a melodic line with quarter notes and eighth notes.
- Perc 1, 2, 3:** Percussion 1, 2, and 3, rests throughout.
- Vn 1, 2:** Violins 1 and 2, play a melodic line with eighth notes and quarter notes, featuring triplets.
- Va:** Viola, play a melodic line with eighth notes and quarter notes, featuring triplets.
- Vc:** Violoncello, play a melodic line with quarter notes and eighth notes.
- DB:** Double Bass, play a melodic line with quarter notes and eighth notes.

The score includes various musical notations such as rests, notes, stems, beams, and triplets. The bottom section of the score (measures 111-114) features a complex melodic line for the strings, characterized by frequent triplets and slurs. The woodwinds and brass sections provide harmonic support with their respective melodic lines.

11 Such were their faces. Their wings were stretched upward; each one had two wings touching another, and two covering their bodies.

115

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo (Pic), two Flutes (2 Fl), two Oboes (2 Ob), two Bass Clarinets (2 Bb Cl), Bassoon (Bn), and Cymbals (Cbn). The brass section consists of two French Horns (F Hn 1, 2 and 3, 4), two Trumpets (2 C Tpt), two Trombones (2 Tbn), and Bass Trombone/Tuba (BTbn, Tba). The percussion section includes Timpani (Timp), three Percussion parts (Perc 1, 2, 3), Violins (Vn 1, 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is in 4/4 time and features a key signature of two flats. The first system (measures 115-118) shows the woodwinds and strings. The Piccolo and Flutes have a 'Soli' section starting at measure 117, marked 'mp legato'. The strings play a rhythmic accompaniment of eighth notes. The second system (measures 119-122) shows the strings playing a triplet accompaniment, with a measure rest in measure 121. A box containing the number '11' is placed above the Violin 1 staff at the beginning of measure 121.

120

Pic
 2 Fl
 2 Ob
 2 Bb Cl
 Bn
 Cbn
 F Hn 1, 2
 F Hn 3, 4
 2 C Tpt
 Tbn 1, 2
 BTbn, Tba
 Timp
 Perc 1
 Perc 2
 Perc 3
 Vn 1
 Vn 2
 Va
 Vc
 DB

1.
mp *cresc.* *f*
mp *cresc.* *f* *p* *f* *p*
p *f* *p*
p *f* *p*
 (Xyl)
f p *f p*
 BDr
f mp *f mp*
 Solo *aggressive*
mf *cresc.* *ff* *f p* *f p no cresc.*
 All div.
div.
f p *f p no cresc.*
non div.
fp *fp* *fp* *f* *f p* *f p no cresc.*
 pizz.
mp *cresc.* *f* *p* *f* *p no cresc.*
 arco
f *p* *f* *p no cresc.*
f *p* *f* *p no cresc.*

12 Faster $\text{♩} = 88$

And each one went straight forward;
wherever the spirit was about to go, they went;
without turning when they went.

127

Pic $\text{♩} = 88$ *p*
2 Fl
2 Ob 1. *mp*
2 Bb Cl *p* *mp*
Bn *mp*
Cbn
F Hn 1, 2 *stopped* 1. *+*
F Hn 3, 4 *mp*
2 C Tpt
Tbn 1, 2
BTbn, Tba
Timp brushes *mp*
Perc 1 Timbales, med. soft stick always *mp*
Perc 2 Guiro *mp*
Perc 3 muted Tamb on desk, soft stick *mp*
lowest TembK *mp* **highest TembK**
Vn 1 Solo *p* *mp* All, pizz. *unis.*
Vn 2 *mp* *unis.* *pizz.*
Va *mp* *unis.* *pizz.*
Vc *mp* *pizz.*
DB *mp* *pizz.*

tenuto

13 a tempo

As for the likeness of the living creatures, their appearance was like burning coals of fire, like the appearance of torches moving up and down among the living creatures; the fire was bright, and out of the fire flashed forth lightning.

Musical score for multiple instruments including Pic, 2 Fl, 2 Ob, 2 Bb Cl, Bn, Cbn, F Hn 1, 2, F Hn 3, 4, 2 C Tpt, Tbn 1, 2, BTbn, Tba, Timp, Perc 1, Perc 2 (Cabasa), Perc 3 (sm Woodblk), Vn 1, Vn 2, Va, Vc, and DB. The score includes dynamic markings such as *mf* and *f*, and performance instructions like **tenuto**, **arco**, and **pizz.** The piece concludes with a **13 a tempo** section.

14 And the living creatures ran back and forth like flashes of lightning.

15 **Pesante, but same tempo** Now, as I looked at the living creatures, behold, there was one wheel on the earth by each creature with its four faces.

149

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

mallets

Xyl

Congas, hands

Bongos, hands

BDr, open hand

muffled, dry

14

15 **Pesante, but same tempo**

Vn 1

Vn 2

Va

Vc

DB

mp

mf

sul pont.

mf

norm.

f

mf

mf

mf

mf

165

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

p

brushes

keep mallets

Timbales

(Congas) *p*

brushes

pp

16 Light

pp muted, div.

pp muted, div.

pp muted, div.

pp

171

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

tenuto

17

a tempo

As they went,

177

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

mp detached

Solo

mp

mp

mp

mp

1.

3 3 3 3

mp

mp

mp

tenuto

17 a tempo

mutes off

mutes off

mutes off

they went in any of their four directions, without turning as they went.

18 As for their rims,
they were so high

183

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

that they were dreadful, and the rims of all four of them were full of eyes all around.

189

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

f

mp

19 And whenever the living creatures went, the wheels went with them,
and when the living creatures rose from the earth, the wheels rose.

195

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Pic (Piccolo)
- 2 Fl (Flutes)
- 2 Ob (Oboes)
- 2 Bb Cl (Clarinets in Bb)
- Bn (Bassoon)
- Cbn (Contrabassoon)
- F Hn 1, 2 (French Horns 1 & 2)
- F Hn 3, 4 (French Horns 3 & 4)
- 2 C Tpt (Trumpets in C)
- Tbn 1, 2 (Trombones 1 & 2)
- BTbn, Tba (Baritone Trombone and Tuba)
- Timp (Timpani)
- Perc 1 (Percussion 1, including Timbales)
- Perc 2 (Percussion 2, including Cabasa)
- Perc 3 (Percussion 3, including sm Woodblk)
- Vn 1 (Violin 1)
- Vn 2 (Violin 2)
- Va (Viola)
- Vc (Violoncello)
- DB (Double Bass)

The score is in 3/4 time with a key signature of two flats (Bb and Eb). It features dynamic markings such as *f* (forte) and *ff* (fortissimo), and includes articulation like accents and slurs. A section starting at measure 195 is marked with a boxed number '19'.

200

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

5

a2

5

a2

5

5

9

11

10

unis.

div.

unis.

20 **Faster** ♩ = c.116 *Wherever the spirit was about to go, they went, there was their spirit to go; and the wheels rose with them, for the spirit of the living creatures was in the wheels.*

204

Pic *mp* *p*

2 Fl *mp* *p*

2 Ob *mp*

2 Bb Cl *mp*

Bn *mp*

Cbn *mp*

F Hn 1, 2 *mp*

F Hn 3, 4

2 C Tpt *mp*

Tbn 1, 2

BTbn, Tba

Timp *mp*

Perc 1 *mp*

Perc 2 *mp*

Perc 3 *mp*

Vn 1 *mp* *pizz.* *mp*

Vn 2 *mp* *pizz.* *mp*

Va *mp* *sul pont.* *mp*

Vc *mp* *at the frog* *pizz.* *arco* *pizz.* *arco norm.*

DB *mp* *pizz.* *arco*

20 **Faster** ♩ = c.116

mp *pizz.* *mp*

mp *pizz.* *mp*

mp *sul pont.* *mp*

mp *at the frog* *pizz.* *arco* *pizz.* *arco norm.*

mp *pizz.* *arco*

210

Pic

2 Fl *p*

2 Ob

2 Bb Cl *mp*

Bn *mp*

Cbn *mp*

F Hn 1, 2

F Hn 3, 4

2 C Tpt *mp* 1.

Tbn 1, 2 *mp* 1.

BTbn, Tba *mp* BTbn

Timp *mp*

Perc 1

Perc 2

Perc 3

Vn 1 *mp*

Vn 2 *mp*

Va *mp* pizz.

Vc *mp*

DB *mp* pizz. arco

215

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Pic, 2 Fl, 2 Ob, 2 Bb Cl, Bn, Cbn, F Hn 1, 2, F Hn 3, 4, 2 C Tpt, Tbn 1, 2, BTbn, Tba, Timp, Perc 1, Perc 2, and Perc 3. The second system includes Vn 1, Vn 2, Va, Vc, and DB. The score features various musical notations such as rests, notes, stems, beams, and dynamic markings like *p*, *mp*, and *pizz.*. The time signature changes from 7/8 to 4/4. The key signature has one flat. The score is written for a full orchestra.

21

When those went, these went; and when those stood, these stood;
and when those rose from the earth, the wheels rose along with them,
for the spirit of the living creatures was in the wheels.

mf *mf* always

220

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

21

mf *mf* always

Vn 1

Vn 2

Va

Vc

DB

Musical score for orchestra, page 38, measures 225-232. The score includes parts for Piccolo, Flute 2, Oboe 2, Bassoon 2, Clarinet in Bb, Bassoon, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 2, Trombones 1 & 2, Baritone/Euphonium/Tuba, Timpani, Percussion 1, 2, and 3, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is Bb major. The score features a variety of rhythmic patterns, including sixteenth-note runs in the Oboe 2 and Violin 1 parts, and sustained chords in the Horns and Double Bass. Dynamic markings include *mf* (mezzo-forte) and *Xyl* (xylophone).

Instrument parts shown:

- Pic
- 2 Fl
- 2 Ob
- 2 Bb Cl
- Bn
- Cbn
- F Hn 1, 2
- F Hn 3, 4
- 2 C Tpt
- Tbn 1, 2
- BTbn, Tba
- Timp
- Perc 1
- Perc 2
- Perc 3
- Vn 1
- Vn 2
- Va
- Vc
- DB

Dynamic markings: *mf*, *Xyl*

22

Over the heads of the living creatures
was something like an expanse,
like the awesome gleam of ice,
stretched out over their heads.

234

Pic *mf*

2 Fl *f legato*

2 Ob

2 Bb Cl *f legato*

Bn

Cbn *mf*

F Hn 1, 2

F Hn 3, 4

2 C Tpt *p* *ff* *f*

Tbn 1, 2

BTbn, Tba

Timp

Perc 1 Maracas, as many as possible *ff*

Perc 2 *ff*

Perc 3 *ff*

Vn 1 *f*

Vn 2 *f*

Va *ff* *f espr.*

Vc *ff* *f espr.*

DB

Pic

2 Fl

2 Ob

2 Bb Cl

Bn

Cbn

F Hn 1, 2

F Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

245

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

The musical score for page 41, measures 245-247, features a complex orchestral arrangement. The woodwind section is highly active, with the Piccolo, Flutes, Oboes, and Clarinets playing intricate, fast-moving passages. The strings, including Violins, Viola, Violoncello, and Double Bass, provide a harmonic and rhythmic foundation with sustained notes and melodic lines. The brass section, including Horns, Trumpets, and Trombones, remains mostly silent in this section. The percussion section, including Timpani and three Percussion parts, also has a reduced role. The score is written in a key with two flats and a common time signature, with a tempo and performance style indicated by the markings.

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

The musical score is arranged in a system of staves. The woodwind section includes Piccolo, Flute 2, Oboe 2, Clarinet 2, Bassoon, and Contrabassoon. The brass section includes Horns 1 & 2, Horns 3 & 4, Trumpets 2, Trombones 1 & 2, and Bass Trombone/Euphonium/Tuba. The percussion section includes Timpani, Percussion 1, 2, and 3. The string section includes Violins 1 & 2, Viola, Violoncello, and Double Bass. The score shows a complex texture with woodwinds and strings playing active lines, while brass and percussion provide harmonic support. Dynamics range from *mf* to *f*. The key signature has two flats, and the time signature is 4/4.

251

This musical score page contains measures 251 through 253. The instruments and their parts are as follows:

- Pic:** Piccolo, rests in all three measures.
- 2 Fl:** Two Flutes, playing a melodic line with eighth-note patterns.
- 2 Ob:** Two Oboes, rests in all three measures.
- 2 Cl:** Two Clarinets, playing a melodic line with eighth-note patterns.
- Bn:** Bassoon, rests in all three measures.
- Cbn:** Contrabassoon, rests in all three measures.
- Hn 1, 2:** Horns 1 and 2, playing sustained chords.
- Hn 3, 4:** Horns 3 and 4, playing sustained chords.
- 2 C Tpt:** Two Trumpets in C, playing sustained chords.
- Tbn 1, 2:** Two Trombones, rests in all three measures.
- BTbn, Tba:** Baritone Trombone and Tuba, rests in all three measures.
- Timp:** Timpani, rests in all three measures.
- Perc 1, 2, 3:** Three Percussion parts, rests in all three measures.
- Vn 1, 2:** Violins 1 and 2, playing a melodic line with eighth-note patterns.
- Va:** Viola, playing sustained chords.
- Vc:** Violoncello, playing sustained chords.
- DB:** Double Bass, rests in all three measures.

254

This page of a musical score, page 44, contains measures 254 through 256. The score is for a symphony orchestra and is written in 4/4 time. The instruments and their parts are as follows:

- Piccolo (Pic):** Rests in all three measures.
- Flute 2 (2 Fl):** Plays a melodic line with eighth-note patterns and slurs.
- Oboe 2 (2 Ob):** Rests in all three measures.
- Clarinet 2 (2 Cl):** Plays a melodic line with eighth-note patterns and slurs.
- Bassoon (Bn):** Rests in all three measures.
- Contrabassoon (Cbn):** Rests in all three measures.
- Horn 1 & 2 (Hn 1, 2):** Play sustained chords with a slur.
- Horn 3 & 4 (Hn 3, 4):** Play sustained chords with a slur.
- Trumpet 2 (2 C Tpt):** Play sustained chords with a slur.
- Trombone 1 & 2 (Tbn 1, 2):** Rests in all three measures.
- Baritone/Euphonium/Tuba (BTbn, Tba):** Rests in all three measures.
- Timpani (Timp):** Rests in all three measures.
- Percussion 1 (Perc 1):** Rests in all three measures.
- Percussion 2 (Perc 2):** Rests in all three measures.
- Percussion 3 (Perc 3):** Rests in all three measures.
- Violin 1 (Vn 1):** Plays a melodic line with eighth-note patterns and slurs.
- Violin 2 (Vn 2):** Plays a melodic line with eighth-note patterns and slurs.
- Viola (Va):** Plays sustained chords with a slur.
- Violoncello (Vc):** Plays sustained chords with a slur.
- Double Bass (DB):** Rests in all three measures.

23 And under the expanse their wings were straight, one toward the other;
and each one had two covering its body on one side and on the other.

257

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Pic: Treble clef, 4/4 time, *mp*. Notes: G4, A4, B4, C5.
- 2 Fl: Treble clef, 4/4 time, rests.
- 2 Ob: Treble clef, 4/4 time, *mp*. Notes: G4, A4, B4, C5.
- 2 Cl: Treble clef, 4/4 time, *mp*. Notes: G4, A4, B4, C5.
- Bn: Bass clef, 4/4 time, *mp*. Notes: G2, A2, B2, C3.
- Cbn: Bass clef, 4/4 time, rests.
- Hn 1, 2: Treble clef, 4/4 time, rests.
- Hn 3, 4: Treble clef, 4/4 time, rests.
- 2 C Tpt: Treble clef, 4/4 time, rests.
- Tbn 1, 2: Bass clef, 4/4 time, *mp*. Notes: G2, A2, B2, C3.
- BTbn, Tba: Bass clef, 4/4 time, *mp*. Notes: G2, A2, B2, C3.
- Timp: Bass clef, 4/4 time, rests.
- Perc 1: Treble clef, 4/4 time, *mp*. Xyl. Rhythmic pattern: eighth notes with various accidentals.
- Perc 2: Bass clef, 4/4 time, rests.
- Perc 3: Bass clef, 4/4 time, rests.
- Vn 1: Treble clef, 4/4 time, *mp*. Rhythmic pattern: eighth notes with various accidentals.
- Vn 2: Treble clef, 4/4 time, *mp*. Rhythmic pattern: eighth notes with various accidentals.
- Va: Bass clef, 4/4 time, *mp*. Notes: G2, A2, B2, C3.
- Vc: Bass clef, 4/4 time, *mp*. Notes: G2, A2, B2, C3.
- DB: Bass clef, 4/4 time, rests.

24 And when they went, I heard the noise of their wings, like the noise of great waters, like the voice of the Almighty, the voice of speech, like the noise of an army; when they stood still, they lowered their wings.

261

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

Shekere

Cabasa

BDr, open hands

24

25 Slower $\text{♩} = 88$

And there came a voice

265

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

f

muted

muted

mutes in

to Timp

Sandblks

p

Solo

p a piacere

from above the expanse that was over their heads,
when they stood still and had lowered their wings.

272

The musical score is arranged in a standard orchestral format with the following parts and their characteristics:

- Pic:** Rests throughout the measures.
- 2 Fl:** Rests throughout the measures.
- 2 Ob:** Rests throughout the measures.
- 2 Cl:** Features a solo starting at measure 272. The first staff shows a melodic line with triplets and a dynamic marking of *p*. The second staff continues the solo with a dynamic marking of *mf*.
- Bn:** Rests throughout the measures.
- Cbn:** Rests throughout the measures.
- Hn 1, 2:** Rests throughout the measures.
- Hn 3, 4:** Rests throughout the measures.
- 2 C Tpt:** Rests throughout the measures.
- Tbn 1, 2:** Rests throughout the measures.
- BTbn, Tba:** Rests throughout the measures.
- Timp:** Rests throughout the measures.
- Perc 1:** Plays Sandbells with a dynamic marking of *p* and *mf*.
- Perc 2:** Plays Sandbells with a dynamic marking of *p* and *mf*.
- Perc 3:** Plays Sandbells with a dynamic marking of *mf* and *p*.
- Vn 1:** Features a melodic line with a dynamic marking of *p* and a glissando marking.
- Vn 2:** Rests throughout the measures.
- Va:** Rests throughout the measures.
- Vc:** Rests throughout the measures.
- DB:** Rests throughout the measures, with a dynamic marking of *p* and a *sul pont.* marking at the end.

26 Slower ♩ = 66

And above the expanse that was over their heads was something like a throne, looking like sapphire; and on that which looked like a throne, above it, was a figure that looked like a man.

280

Pic *Solo* *p*

2 Fl

2 Ob *pp*

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt *muted* *pp*

Tbn 1, 2

BTbn, Tba

Timp (Timp) brushes *p* *f* 6

Perc 1

Perc 2 *pp* *p* *f*

Perc 3 *pp* *p* *f*

26 Slower ♩ = 66

Vn 1 All *non vibr.* *pp* *div.*

Vn 2 *non vibr.* *pp* *div.*

Va

Vc

DB

286

Pic
 2 Fl
 2 Ob
 2 Cl
 Bn
 Cbn
 Hn 1, 2
 Hn 3, 4
 2 C Tpt
 Tbn 1, 2
 BTbn, Tba
 Timp
 Perc 1
 Perc 2
 Perc 3
 Vn 1
 Vn 2
 Va
 Vc
 DB

mp
 1.
 mp
 mp
 f
 muted
 fp
 muted
 fp
 (muted)
 fp
 Tba
 p
 f
 mp
 6
 Xyl
 p
 3
 Sandblks
 hold high
 f
 3
 3
 3
 fff
 Congas, mallets
 mp
 muted Tamb on desk, mallets
 mp
 BDr, open hand
 mp
 Solo
 mp
 norm.
 pp
 p
 norm.
 pp
 p
 div.
 p
 pp
 sul pont.
 mp
 f
 norm.
 mp
 norm.
 mp
 27 Faster ♩ = 88
 unis.
 mp
 unis.
 mp
 unis.
 mp
 unis.
 mp
 norm.
 mp
 norm.
 mp

like glowing metal from his loins upward, like fire all around within it,
and something like fire from his loins downward, and a radiance all around.

292

Musical score for orchestra and strings, measures 292-297. The score includes parts for Piccolo, Flutes (2), Oboe (2), Clarinet (2), Bassoon, Contrabassoon, Horns (1 & 2, 3 & 4), Trumpets (2), Trombones (1 & 2), Bass Trombone/Tuba, Timpani, Percussion (1, 2, 3), Violins (1, 2), Viola, Violoncello, and Double Bass. The score features various dynamics such as *fp* and rests. The percussion parts include rhythmic patterns for Timpani and Percussion 1, 2, and 3. The string parts include Violins 1 and 2, Viola, Violoncello, and Double Bass.

298

Musical score for page 52, measures 298-302. The score includes parts for Pic, 2 Fl, 2 Ob, 2 Cl, Bn, Cbn, Hn 1,2, Hn 3,4, 2 C Tpt, Tbn 1,2, BTbn, Tba, Timp, Perc 1, Perc 2, Perc 3, Vn 1, Vn 2, Va, Vc, and DB. The score is written in 2/4 time and features various dynamics such as *fp* and *f*.

27a accelerando to 28

303

Pic

2 Fl *mf legato*

2 Ob *mf legato*

2 Cl *mf legato*

Bn *mf*

Cbn



Hn 1, 2 *open*

Hn 3, 4 *open*

2 C Tpt

Tbn 1, 2 *p*

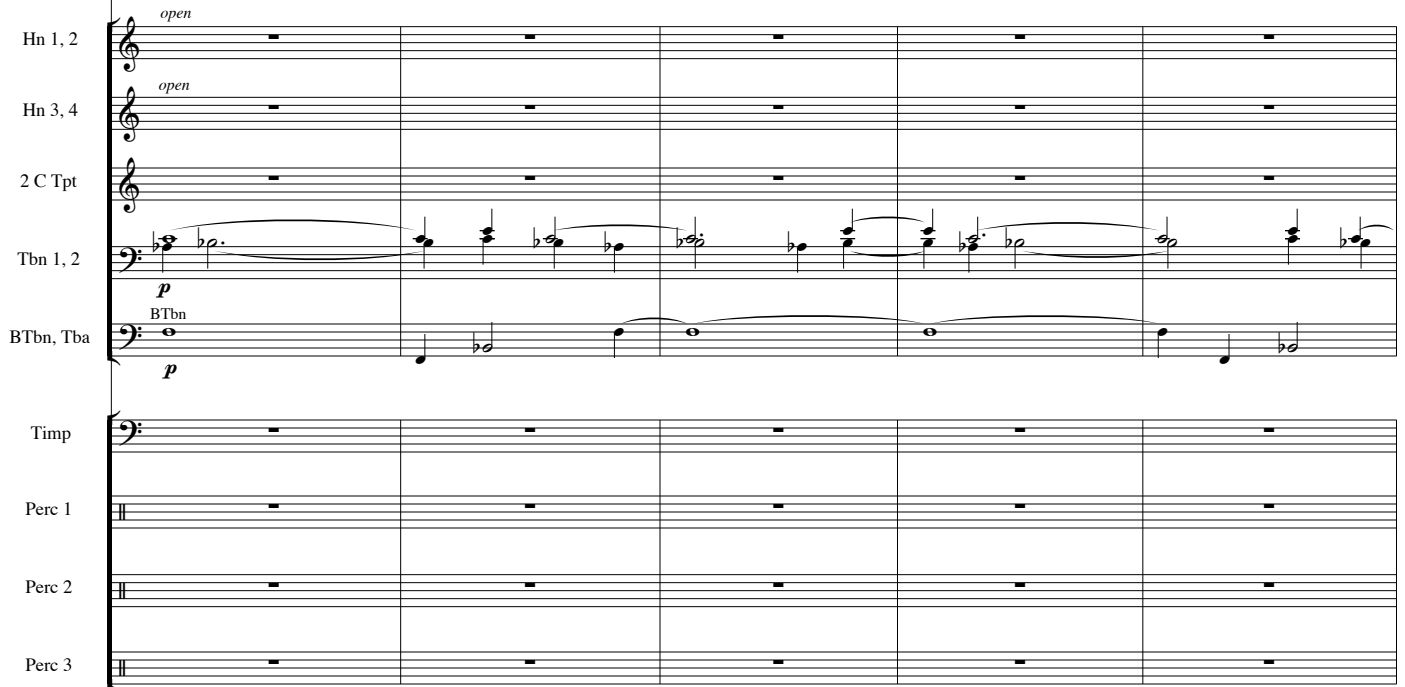
BTbn, Tba *p*

Timp

Perc 1

Perc 2

Perc 3



27a accelerando to 28

Vn 1 *mf*

Vn 2 *mf*

Va *mf*

Vc *mf*

DB *mf*



so was the appearance of the radiance all around. This was the appearance of the likeness of the glory of the Lord. And when I saw it,

318

The musical score is arranged in a standard orchestral format. The top section includes Piccolo (Pic), two Flutes (2 Fl), two Oboes (2 Ob), two Clarinets (2 Cl), Bassoon (Bn), and Contrabassoon (Cbn). The middle section includes Horns 1 and 2 (Hn 1, 2), Horns 3 and 4 (Hn 3, 4), two Trumpets (2 C Tpt), two Trombones (Tbn 1, 2), and Baritone/Euphonium/Tuba (BTbn, Tba). The bottom section includes Timpani (Timp), three Percussion parts (Perc 1, Perc 2, Perc 3), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is written in 3/4 time with a key signature of two sharps (F# and C#). The first three measures (318-320) show a complex orchestral texture with active parts for Piccolo, Flutes, Oboes, Clarinets, Trumpets, Percussion 1, Violin 1, and Violin 2. The Bassoon, Contrabassoon, Horns, Trombones, Baritone/Euphonium/Tuba, Timpani, Percussion 2 and 3, Viola, Violoncello, and Double Bass are marked with a dash, indicating they are silent during these measures.

321

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp
brushes
mallets

Perc 1

Perc 2
Guiro
Bongos, sticks

Perc 3
2 Maracas in one hand
BDr, mallet

Vn 1
unis.
f

Vn 2
f

Va
f

Vc
f

DB
f

ff

div.

rough

I fell on my face, and I heard the voice of one who spoke.

Coda Slower ♩ = c.88

molto rit.

327

Pic: *mf* *fff*

2 Fl: *mf* *fff*

2 Ob: *mf* *fff*

2 Cl: *mf* *fff*

Bn: *fff*

Cbn: *ff* *fff*

Hn 1, 2: *fff* *a2*

Hn 3, 4: *fff* *a2*

2 C Tpt: *mf* *fff* *mutes out*

Tbn 1, 2: *mf* *fff*

BTbn, Tba: *ff* *fff*

Timp: *fff* *Shekere hold up*

Perc 1: *fff* *(Chimes: 1 or 2 players, hard mallets)* *fff* *Chimes, 8th notes, any order, any beat*

Perc 2: *fff* *Timbales, medium sticks* *fff* *Chimes, 8th notes, any order, any beat*

Perc 3: *mf* *fff*

Vn 1: *mf* *fff*

Vn 2: *mf* *fff*

Va: *fff*

Vc: *mf* *fff*

DB: *mf* *fff*

Coda Slower ♩ = c.88

331

Pic

2 Fl

2 Ob

2 Cl

Bn

Cbn

Hn 1, 2

Hn 3, 4

2 C Tpt

Tbn 1, 2

BTbn, Tba

Timp

Perc 1

Perc 2

Perc 3

Vn 1

Vn 2

Va

Vc

DB

fff muffled, dry

ff

dim.

334

This page of the orchestral score covers measures 334, 335, and 336. The instruments and parts included are:

- Pic**: Piccolo, playing a melodic line in measure 334 and then resting.
- 2 Fl**: Flutes, playing chords in measure 334 and a descending melodic line in measures 335-336.
- 2 Ob**: Oboes, playing chords in measure 334 and a descending melodic line in measures 335-336.
- 2 Cl**: Clarinets, playing chords in measure 334 and a descending melodic line in measures 335-336.
- Bn**: Bassoon, playing a sustained chord in measure 334 and a descending melodic line in measures 335-336.
- Cbn**: Contrabassoon, playing a sustained chord in measure 334 and a descending melodic line in measures 335-336.
- Hn 1, 2**: Horns 1 and 2, playing a melodic line in measure 334 and a descending melodic line in measures 335-336.
- Hn 3, 4**: Horns 3 and 4, playing a melodic line in measure 334 and a descending melodic line in measures 335-336.
- 2 C Tpt**: Trumpets, playing chords in measure 334 and a descending melodic line in measures 335-336.
- Tbn 1, 2**: Trombones, playing chords in measure 334 and a descending melodic line in measures 335-336.
- BTbn, Tba**: Baritone and Trombone, playing chords in measure 334 and a descending melodic line in measures 335-336.
- Timp**: Timpani, playing a sustained chord in measure 334 and a rhythmic pattern of quarter notes in measures 335-336.
- Perc 1**: Percussion 1, playing quarter notes in any order on any beat.
- Perc 2**: Percussion 2, playing quarter notes in any order on any beat.
- Perc 3**: Percussion 3, playing a sustained chord in measure 334 and a descending melodic line in measures 335-336.
- Vn 1**: Violins 1, playing chords in measure 334 and a descending melodic line in measures 335-336.
- Vn 2**: Violins 2, playing chords in measure 334 and a descending melodic line in measures 335-336.
- Va**: Violas, playing a melodic line in measure 334 and a descending melodic line in measures 335-336.
- Vc**: Cellos, playing a melodic line in measure 334 and a descending melodic line in measures 335-336.
- DB**: Double Basses, playing a melodic line in measure 334 and a descending melodic line in measures 335-336.

The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. Dynamics include *f* (forte) and *dim.* (diminuendo). The percussion parts are marked with *f* and *dim.* dynamics. The woodwinds and strings play chords and melodic lines, with some parts marked with *f* and *dim.* dynamics. The timpani part features a rhythmic pattern of quarter notes, with some measures marked with a triplet of 3.

