



**Commissioned by the James Madison University Band, Harrisonburg, VA,
Dr. J. Patrick Rooney, Director of Bands**

The Inferno

First Movement From THE DIVINE COMEDY

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | | |
|---------------------------------|--------------------------------|---|
| 1 Conductor | 2 E \flat Baritone Saxophone | 4 Tuba |
| 1 C Piccolo | 2 1st B \flat Trumpet | 2 Mallet Percussion
(Bells, Marimba, Xylophone,
Chimes) |
| 3 1st C Flute | 2 2nd B \flat Trumpet | 1 Timpani |
| 3 2nd C Flute | 2 3rd B \flat Trumpet | 2 Percussion I
(Tom-Toms, Bass Drum, Triangle) |
| 2 Oboe | 1 1st Horn in F | 2 Percussion II
(Tam-Tam, Heavy Chain, Whip,
Triangle) |
| 3 1st B \flat Clarinet | 1 2nd Horn in F | 2 Percussion III
(Crash Cymbals, Suspended
Cymbal, Wind Chimes) |
| 3 2nd B \flat Clarinet | 1 3rd Horn in F | |
| 3 3rd B \flat Clarinet | 1 4th Horn in F | |
| 2 B \flat Bass Clarinet | 2 1st Trombone | |
| 1 E \flat Contrabass Clarinet | 2 2nd Trombone | |
| 2 Bassoon | 2 3rd Trombone | |
| 2 1st E \flat Alto Saxophone | 2 Baritone | |
| 2 2nd E \flat Alto Saxophone | 1 Baritone Treble Clef | |
| 2 B \flat Tenor Saxophone | 1 Piano | |

PROGRAM NOTES

The *Divine Comedy* is a four-movement work based on Dante Alighieri's literary classic of the same name. The story of Dante's trilogy is basic: One day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell and Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

"The Inferno" is the first of four movements in *The Divine Comedy*. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the concept of symbolic retribution. In other words, man's eternal damnation in Hell is directly correlated to the character and weight of his sin on earth.

Like Dante's *Inferno*, the movement is divided into four sections. The opening melodic statement in the oboe represents the sins of "incontinence." As Dante finishes his relatively short journey through the sections of "The Inferno," he is confronted with the Wall of Dis (the gate into Hell). The next section is structured around the sins of "violence" with its incredibly intense storms and fiery sands. The crimes of "ordinary fraud" follow the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead, which represent the weight of the hypocrisy on earth.

The final section of "The Inferno" features the sins of "treacherous fraud." As Dante enters this circle of Hell, he hears the dreadful blast of a bugle. "Not even Roland's horn, which followed on the sad defeat when Charlemagne had lost his holy army, was as dread as this." Dante and Virgil are lowered into the last section of Hell by giants who are constantly pelted with bolts of thunder. As their journey nears the end, they are confronted with the sight of Dis (Lucifer), whose three mouths are eternally rending Judas, Brutus, and Cassius. Dante and Virgil climb down the flanks of Lucifer, exiting to the other hemisphere and leaving the fiery world of "The Inferno" behind.

Commissioned by the JAMES MADISON UNIVERSITY BAND, Harrisonburg,
VA, Dr. J. Patrick Rooney, Director of Bands

THE INFERNO

(from the "Divine Comedy")

CONDUCTOR

ROBERT W. SMITH

Lamenting $\text{♩} = 72$

C Piccolo

C Flutes 1 2

Oboe Solo *mf freely*

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon (cue: Oboe) Solo *mf freely*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lamenting $\text{♩} = 72$

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Piano

Mallet Percussion

Timpani

Percussion I

Percussion II

Percussion III

BD9563C

1

2

3

4

This musical score is for a conductor's part, labeled "Conductor - 2". It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score spans measures 5 through 8. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 5-7, then plays a solo in measure 8.
- Fls.**: Flutes, parts 1 and 2, rests in measures 5-7, then play a solo in measure 8.
- Ob.**: Oboe, plays a melodic line in measures 5-7.
- Cl.**: Clarinets, parts 1, 2, and 3, rests in measures 5-7.
- B. Cl.**: Bass Clarinet, rests in measures 5-7.
- Cb. Cl.**: Contrabass Clarinet, rests in measures 5-7.
- Bsn.**: Bassoon, rests in measures 5-7.
- A. Saxes**: Alto Saxophones, parts 1 and 2, play a melodic line in measures 5-7.
- T. Sax.**: Tenor Saxophone, rests in measures 5-7.
- Bar. Sax.**: Baritone Saxophone, rests in measures 5-7.
- Tpts.**: Trumpets, parts 1, 2, and 3, rests in measures 5-7.
- Hns. in F**: Horns in F, parts 1, 2, 3, and 4, rests in measures 5-7.
- Tbns.**: Trombones, parts 1, 2, and 3, rests in measures 5-7.
- Bar.**: Baritone, rests in measures 5-7.
- Tuba**: Tuba, rests in measures 5-7.
- Pno.**: Piano, rests in measures 5-7.
- Mlt. Perc.**: Mallet Percussion, rests in measures 5-7.
- Timp.**: Timpani, rests in measures 5-7, then plays a solo in measure 8.
- Perc. I, II, III**: Three different types of Percussion, rests in measures 5-7.

A large red watermark reading "Preview Only" is overlaid diagonally across the score. The word "Solo" is written above the Piccolo and Timpani parts in measure 8, and a dynamic marking of *f* (forte) is placed below the Timpani part in measure 8.

Bombastic ♩ = 56

Musical score for the piece "Bombastic" (♩ = 56), measures 9 through 12. The score is arranged for a large symphony orchestra and includes the following parts:

- Picc.
- Fls.
- Ob.
- 1 Cls.
- 2 Cls.
- 3 Cls.
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Saxes.
- T. Sax.
- Bar. Sax.
- 1 Tpts.
- 2 Tpts.
- 3 Tpts.
- 1 Hns. in F
- 2 Hns. in F
- 3 Hns. in F
- 1 Tbns.
- 2 Tbns.
- 3 Tbns.
- Bar.
- Tuba
- Pno.
- Mlt. Perc.
- Timp.
- Perc. I (Toms)
- Perc. II (Bass Drum, Tam-tam)
- Perc. III (Cr. Cyms., Susp. Cym.)

Dynamic markings include *ff*, *ffp*, *mf*, and *p*. Performance instructions include "Play a2", "div.", and "a2". The score is marked with a large red watermark: "Preview Requires Purchase".

This page contains the musical score for a symphony orchestra, specifically the conductor's part. The score is written for measures 13 through 16. The instruments included are:

- Picc.
- Fls.
- Ob.
- 1. Cls.
- 2. Cls.
- 3. Cls.
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Saxes.
- T. Sax.
- Bar. Sax.
- 1. Tpts.
- 2. Tpts.
- 3. Tpts.
- 1. Hns. in F
- 2. Hns. in F
- 3. Hns. in F
- 4. Hns. in F
- 1. Tbns.
- 2. Tbns.
- 3. Tbns.
- Bar.
- Tuba
- Pno.
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Perc. III

The score includes various musical notations such as dynamics (ff, p), articulation (accents), and performance instructions (trills, div.). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

With intensity $\text{♩} = 172$

Picc. *rall.* *ff*

Fis. *rall.* *ff*

Ob. *rall.* *ff*

1 *rall.* *ff*

Cl. 2 *rall.* *ff*

3 *rall.* *ff*

B. Cl. *rall.* *ff*

Cb. Cl. *rall.* *ff*

Bsn. *rall.* *ff*

A. Sax. *rall.* *ff* *div.*

T. Sax. *rall.* *ff* *ff*

Bar. Sax. *rall.* *ff*

1 *rall.* *ff* *div.* **20** With intensity $\text{♩} = 172$

Tpts. 2 *fp* *ff*

3 *fp* *ff*

Hns. in F 1 *rall.* *ff*

2 *rall.* *ff*

3 *rall.* *ff*

4 *rall.* *ff* *div.*

1 *rall.* *fp* *ff*

Tbns. 2 *rall.* *fp* *ff*

3 *rall.* *ff*

Bar. *rall.* *ff*

Tuba *rall.* *ff*

Pno. *rall.* *ff*

Mlt. Perc. *rall.* *ff* Marimba

Timp. *rall.* *ff*

Perc. I *rall.* *ff* Tom-Toms

Perc. II *rall.* *ff* B.D.

Perc. III *rall.* *ff*

Picc.

Fls.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

1

Hns. in F 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mp *mf*

p *mf*

25 26 27 28

Picc.

Fls.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

1

Hns. in F 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. in F 1

2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

37 38 39 40 41 42 43 44

Picc.
 Fls.
 Ob.
 1
 Cls. 2
 3
 B. Cl.
 Cb. Cl.
 Bsn.
 A. Saxes.
 T. Sax.
 Bar. Sax.
 1
 Tpts. 2
 3
 Hns. in F 1
 2
 3
 4
 1
 Tbns. 2
 3
 Bar.
 Tuba
 Pno.
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Perc. III

45 46 47 48 49 50 51 52

Musical score for conductor, measures 53-60. The score includes parts for Picc., Fls., Ob., Cls. (1, 2, 3), B. Cl., Cb. Cl., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score is in a key signature of three flats and a 4/4 time signature. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score. Measure numbers 53, 54, 55, 56, 57, 58, 59, and 60 are indicated at the bottom of the page.

Picc.

Fls.

Ob.

1

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

1

Hns. in F 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

61 62 63 64 65 66 67

This page contains a conductor score for measures 68 through 75. The score is written for a large orchestra and includes the following parts: Piccolo (Picc.), Flute (Fls.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Clarinet 3 (Cls. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Trumpet 3 (Tpts. 3), Horns in F (Hns. in F 1, 2, 3, 4), Trombone 1 (Tbns. 1), Trombone 2 (Tbns. 2), Trombone 3 (Tbns. 3), Baritone (Bar.), Tuba, Piano (Pno.), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *ff*, *mp*, and *p* are used throughout. A large red watermark reading "Preview" is overlaid diagonally across the page.

76

Picc.

Fis.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

76

1

Tpts.

2

3

Hns. in F

1

2

3

4

1

Tbns.

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

76 77 78 79 80 81 82 83

Picc.

Fls.

Ob.

1

Clas.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns. in F

1

2

3

4

Tbns.

1

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

84 85 86 87 88 89 90

Musical score for conductor, measures 91-98. The score includes parts for Picc., Fls., Ob., Cls. (1, 2, 3), B. Cl., Cb. Cl., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbn. (1, 2, 3), Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the score. The page number "96" is visible in a box at the top right. The bottom of the page shows measure numbers 91 through 98.

$J = 56$

This page of a musical score for a conductor includes the following instrument parts and markings:

- Picc.** Piccolo
- Fls.** Flutes
- Ob.** Oboes
- 1**, **2**, **3** Clarinets
- B. Cl.** Bass Clarinet
- Cb. Cl.** Bassoon
- Bsn.** Bassoon
- A. Saxes.** Alto Saxophones
- T. Sax.** Tenor Saxophones
- Bar. Sax.** Baritone Saxophones
- 1**, **2**, **3** Trumpets
- 1**, **2**, **3**, **4** Horns in F
- 1**, **2**, **3** Trombones
- Bar.** Baritone
- Tuba**
- Pno.** Piano
- Mlt. Perc.** Mallet Percussion
- Timp.** Timpani
- Perc. I**, **Perc. II**, **Perc. III** (Cymbals)

Dynamic markings and performance instructions include: *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *molto rall.* (very ritardando). The score is numbered 99 to 108 at the bottom.

109

Impending doom ♩ = 76

Picc. rit.

Fls. rit.

Ob. rit.

1 rit.

Cls. 2 rit.

3 rit.

B. Cl. *ffp* rit.

Cb. Cl. *ffp* rit.

Bsn. *ffp* rit.

A. Saxes. rit.

T. Sax. rit.

Bar. Sax. rit.

109 Impending doom ♩ = 76

1 rit.

Tpts. 2 rit.

3 rit.

1 rit.

Hns. in F 2 rit.

3 rit.

4 rit.

1 rit.

Tbns. 2 rit.

3 rit.

Bar. rit.

Tuba *ffp* rit.

Pno. rit.

Mlt. Perc. *Solo*

Timp. *ff* rit. *rit. sfz*

Perc. I *ff* rit.

Perc. II *ff* rit.

Perc. III *ff* rit.

Wind Chimes

109

109

110

111

112

113

114

Labored $\text{♩} = 56$

117

Picc. *Footsteps*

Fls. *Footsteps*

Ob. *Solo (mournful)*
mf

1 *Footsteps*

2 *Footsteps*

3 *Footsteps*

B. Cl. *mp*

Cb. Cl. *mp*

Bsn. *mp*

A. Saxes. (cue: F Horn 1-2) *mp*

T. Sax. (cue: F Horn 3) *mp*

Bar. Sax. *Footsteps*

Labored $\text{♩} = 56$

117

1 *Footsteps*

2 *Footsteps*

3 *Footsteps*

Hns. in F 1 *mp*

2 *mp*

3 *mp*

4 *Footsteps*

1 *Footsteps*

2 *Footsteps*

3 *Footsteps*

Bar. *Footsteps*

Tuba *mp*

Pno. *mp*

Mlt. Perc.

Timp. *> mp*

Perc. I Heavy Chain (drop on wooden floor)

Perc. II \diamond

Perc. III *pp* *mf*

Picc.

Fls.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

119

120

121

122

123

124

125

Duet w/ Oboe

Picc. *mf*

Fls.

Ob. Duet w/ Pic.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hns. in F 1

2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

125

126

127

128

133

selected players
mournful wail

Musical score for various instruments including Picc., Fls., Ob., Cls., B. Cl., Cb. Cl., Bsn., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns. in F, Tbn., Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score includes dynamic markings like *ff* and *p*, and performance instructions like "Play" and "no ring".

Picc. Footsteps rit.

Fis. Footsteps rit.

Ob. Footsteps rit.

1 Footsteps rit.

Cls. 2 Footsteps rit.

3 Footsteps rit.

B. Cl. Footsteps rit.

Cb. Cl. mp Footsteps rit.

Bsn. mp Footsteps rit.

A. Saxes. ff p (cue: F Horn 1-2) mp Footsteps rit.

T. Sax. ff p (cue: F Horn 3) mp Footsteps rit.

Bar. Sax. ff Footsteps rit.

1 Footsteps rit.

Tpts. 2 Footsteps rit.

3 Footsteps rit.

Hns. in F 1 ff Footsteps rit.

2 ff Footsteps rit.

3 ff Footsteps rit.

4 ff Footsteps rit.

1 Footsteps rit.

Tbns. 3 ff Footsteps rit.

Bar. ff Footsteps rit.

Tuba ff Footsteps rit.

Pno. ff mp Footsteps rit.

Mlt. Perc. ff rit.

Timp. ff mp rit.

Perc. I ff Heavy Chain rit.

Perc. II no ring rit.

Perc. III no ring rit.

140 Alarming $\text{♩} = 56$

Picc.

Fls.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

140 Alarming $\text{♩} = 56$
St. Mute *freely*

1

Tpts. 2

3

Hns. in F 1

2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp. *fp*

Perc. I *fp*

Perc. II

Perc. III Wind Chimes

140 141 142 143 144 145

146 With intensity $\text{♩} = 172$

Picc.

Fls.

Ob. *mf* *div.*

1 *div.* *mf*

2 *mf*

3 *mf*

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

146 With intensity $\text{♩} = 172$

1

2

3

1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Pno. *mf*

Marimba

Mlt. Perc. *mf*

Timp.

Perc. I

Perc. II *mf* Triangle

Perc. III

Picc.

Fls.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

1

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

viscous

viscous

viscous

viscous

viscous

viscous

mf

mf

mf

f

f

f

f

f

p

Susp. Cym.

149

150

151

152

153

154

Picc.
Fls.
Ob.
1
Cls. 2
3
B. Cl.
Cb. Cl.
Bsn.
A. Saxes.
T. Sax.
Bar. Sax.

154

1
Tpts. 2
3
1
Hns. in F 2
3
4
1
Tbns. 2
3
Bar.
Tuba

Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Cr. Cyms.

mf 154 155 156 157

Picc.

Fls. 1 2

Ob. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. in F

Tbns. 1 2 3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

158 159 160 161 162

mf *p* *mf*

163 164 165 166 167 168 169

170

Picc.
Fls.
Ob.
1
Cls. 2
3
B. Cl.
Cb. Cl.
Bsn.
A. Saxes.
T. Sax.
Bar. Sax.
170
1
Tpts. 2
3
Hns. in F 1
2
3
4
1
Tbn. 2
3
Bar.
Tuba
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

170 171 172 173 174 175 176

The image shows a page of a musical score for a large orchestra, specifically a conductor's part. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as $J = 56$. The score is divided into two systems of staves. The first system includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon (1), Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpets (1 and 3), Horns in F (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, Tuba, Piano, and three different types of Percussion (I, II, and III). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as ff (fortissimo) and $rit.$ (ritardando) are used throughout. A large, diagonal red watermark reading "Legal Use Only" is overlaid across the entire page.

177 178 179 180 181 182 183 184 185

186

This page of a musical score, page 186, is for a conductor. It features a large ensemble of instruments. The score is written in 3/4 time and includes dynamic markings such as *ff*, *ffp*, *mf*, and *p*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The instruments listed on the left include Piccolo, Flutes (1 and 2), Oboe, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, and 3), Horns in F (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, Tuba, Piano, Mallet Percussion (Chimes), Timpani, and three types of Percussion (I, II, and III). The page number 186 is printed at the top left and bottom center. The bottom of the page shows the beginning of the next page, 187, with a *p* dynamic marking.

Picc. *rall.* *tr.* *fff*

Fls. *rall.* *tr.* *fff*

Ob. *rall.* *div.* *tr.* *fff*

1 *rall.* *tr.* *fff*

2 *rall.* *tr.* *fff*

3 *rall.* *tr.* *fff*

B. Cl. *rall.* *fff*

Cb. Cl. *rall.* *fff*

Bsn. *rall.* *fff*

A. Saxes. *rall.* *fff*

T. Sax. *rall.* *fff*

Bar. Sax. *rall.* *fff*

1 *rall.* *fff* Flutter tongue

2 *rall.* *fp* Flutter tongue *fff*

3 *rall.* *fp* Flutter tongue *fff*

1 *rall.* *fp* Flutter tongue *fff*

2 *rall.* *fp* Flutter tongue *fff*

3 *rall.* *fp* Flutter tongue *fff*

4 *rall.* *fp* Flutter tongue *fff*

1 *rall.* *fp* Flutter tongue *fff*

2 *rall.* *fp* Flutter tongue *fff*

3 *rall.* *fp* Flutter tongue *fff*

Bar. *rall.* *fp* *fff*

Tuba *rall.* *fff*

Pno. *rall.* *fff*

Mlt. Perc. *rall.* *ff* random a la church bells *fff* Fade w/random accents

Timp. *rall.* *f* Solo (on cue) *fff* Fade w/random accents

Perc. I *rall.* Triangle *f* *fff*

Perc. II *rall.* *fff*

Perc. III *rall.* *fff*

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