



Commissioned by and Dedicated to the
James Madison University Band, Dr. J. Patrick Rooney, Conductor

Purgatorio

From "The Divine Comedy"

Robert W. Smith (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 C Piccolo
- 3 1st C Flute
- 3 2nd C Flute
- 1 1st Oboe
- 1 2nd Oboe
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 1 E \flat Contrabass Clarinet
- 2 Bassoon
- 2 1st E \flat Alto Saxophone
(B \flat Soprano Saxophone)
- 2 2nd E \flat Alto Saxophone

- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba

- 1 Timpani
- 1 Piano
- 2 Mallet Percussion
(Xylophone, Taiko Drum, [opt. low Tom-Tom], Chimes)
- 2 Percussion I
(Snare Drum, Taiko Drum, [opt. low Tom-Tom])
- 1 Percussion II
(Bass Drum)
- 2 Percussion III
(Crash Cymbals, Suspended Cymbal, Large Beaded Gourd, Cabasa)

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PURGATORIO

From "The Divine Comedy"

ROBERT W. SMITH

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 very 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.

"**PURGATORIO**" is the second of four movements in "**THE DIVINE COMEDY.**" Dante, having completed his journey through "**The Inferno,**" is brought by Virgil to the shores of the island mountain Purgatory in the midst of the southern ocean. The mountain is comprised of seven terraces, each representing one of "seven deadly sins." In each terrace, sinners are given an appropriate penance which is symbolically tied to their transgressions on earth. The sufferings endured are accepted voluntarily by the spirits in atonement for their sins. The composer has woven together musical elements which depict each of the sins of the seven terraces. For example, the sin of the first terrace is "pride." The souls plod slowly around the mountain, bowed double by huge rocks on their backs. As the composition develops, the sounds of lamenting souls, dragging their heavy loads, can be heard against the haunting melodic line.

The souls of Purgatory are often musical beings: they express their sensations in songs, hymns, and psalms. Purgatory is the realm of hope, where the proud, envious, wrathful, slothful, prodigal (avaricious), gluttonous, and lustful may atone for their sins on earth. As Dante and Virgil continue up the mountain, they feel a violent quaking at which all of the spirits proclaim "Gloria in excelsis Deo!" (Glory to God in the highest). Dante learns that the quaking signals the completion of one soul's penance, for which all other souls give thanks. The completion of the penance allows the soul to ascend to "Paradiso" (heaven), taking his or her rightful position in relation to God.

NOTES TO CONDUCTOR

The opening horn solo should be as lyrical as possible. Careful attention should be given to balance between the soloist and the clarinet choir which responds to the opening chant. The flute and soprano saxophone solos should be as intense as possible. Please note that a clarinet may be used as an appropriate substitute for the soprano saxophone solo. I have not cued the clarinet for this purpose. If the substitution is necessary, have the soloist read from the saxophone part.

The dragging effect of the feet may be enhanced by placing a piece of paper on the floor under the appropriate foot. The footsteps should be audible, but not too energetic. Please note the cue at measure 27 for selected "moans." Unlike the "wails" in "**The Inferno,**" this effect should be carefully "cast" for realism.

The Taiko Drums (opt. Large Toms) are most effective if placed on opposite sides of the ensemble. I would suggest careful placement of all of the percussion for optimum clarity.

The remaining effects during the "earthquake" beginning at measure 51 should be interpreted with as much energy as possible. The "Gloria in excelsis Deo" should be jubilant against the horns and percussion. The chant at measure 87 should be almost reverent by comparison.

The "Primal" section beginning at measure 155 should be as aggressive as possible. After establishing the tempo, it should be conducted in one. Pay careful attention to balance between the horns and percussion at 163. I would suggest adding the saxophones to reinforce the horns if audibility of the line against the aggressive percussion is a concern.

The trumpet/trombone accented "falls" in measures 172 and 174 should be very aggressive. The entire section should build into a cacophony of sound, concluding with the unison "C" in measure 181. This unison statement followed by the "Gloria" serve as the "exclamation point" for the entire movement. The *decresc. poco a poco* beginning in measure 199 should continue to the final note.

I hope that you, your ensemble and your audience enjoy "**PURGATORIO**" from "**THE DIVINE COMEDY**". Best wishes for an exciting performance!

Robert W. Smith

CONDUCTOR

Commissioned by and Dedicated to the JAMES MADISON UNIVERSITY BAND,
DR. J. PATRICK ROONEY, Conductor

PURGATORIO

From "THE DIVINE COMEDY"

Composed and Arranged by
ROBERT W. SMITH (ASCAP)

Cantabile $\text{♩} = 64$

C Piccolo

C Flute 1
2

Oboe 1
2

B♭ Clarinets 1
2
3

B♭ Bass Clarinet

E♭ Contra Bass Clarinet

Bassoon

E♭ Alto Saxophones 1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Piano

Cantabile $\text{♩} = 64$

B♭ Trumpets 1
2
3

Horns in F 1
2
3
4

Trombones 1
2
3

Baritone

Tuba

Mallet Percussion
(Xylophone, Taiko Drum
opt. low Tom-Tom, Chimes)

Timpani

Percussion 1
(Snare Drum, Taiko Drum
opt. low Tom-Tom)

Percussion 2
(Bass Drum)

Percussion 3
(Crash Cymbals,
Suspended Cymbal, Large Beaded
Gourd, Cabasa)

1 2 3 4

Conductor - 2

J = 102

Picc. *rit.*

Fl. 1 *rit.*

Fl. 2 *rit.*

Ob. 1 *rit.*

Ob. 2 *rit.*

Cls. 1 *p rit.*

Cls. 2 *p rit.*

Cls. 3 *p rit.*

B. Cl. *p rit.*

C.B. Cl. *rit.*

Bsn. *rit.*

A. Sax. 1 *rit.*

A. Sax. 2 *rit.*

T. Sax. *rit.*

B. Sax. *rit.*

Piano *rit.*

J = 102

Tpts. 1 *rit.*

Tpts. 2 *rit.*

Tpts. 3 *rit.*

Hns. 1 *rit.*

Hns. 2 *rit.*

Hns. 3 *rit.*

Hns. 4 *rit.*

Tbn. *rit.*

Bar. *rit.*

Tuba *rit.*

Mlt. Perc. *rit.*

Timp. *rit.*

Perc. 1 *rit.*

Perc. 2 *rit.*

Perc. 3 *rit.*

mf

5 6 7 8 9

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Conductor - 3

10 Powerful

Rubato $\text{♩} = 76-80$

Picc.

Fl. 1 2

Ob. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

10 Powerful

Rubato $\text{♩} = 76-80$

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 Snare Drum Bass Drum

Perc. 2

Perc. 3 Cr. Cyms. chokes

Solo

ff

f

mf

pp

10 11 12 13 14

Conductor - 4

J = 102

16 Powerful

Rubato J = 68-72

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

15 16 17 18 19

chokes

Soprano Sax solo

tutti

Solo

mf

ff

sf

pp

Conductor - 5

23 Drudgingly J = 108

Musical score for Conductor - 5, measures 20-24. The score includes parts for Picc., Fl. (1, 2), Ob. (1, 2), Cls. (1, 2, 3), B. Cl., C.B. Cl., Bsn., A. Sax. (1, 2), T. Sax., B. Sax., Piano, Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn., Bar., Tuba, Mt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The tempo is marked 'Drudgingly J = 108'. The key signature is one sharp (F#). The time signature is 5/4. The score includes performance instructions such as 'drag right foot' and 'step w/ left foot'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Conductor - 6

27 (selected players moan as if carrying a heavy load)

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

25

26

27

28

29

30

Conductor - 7

35

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

35

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Taiko Drum (opt. low tom)

31 32 33 34 35

Conductor - 8

This musical score is for a conductor's part, labeled "Conductor - 8". It spans five measures, numbered 36 to 40 at the bottom. The score includes parts for a wide variety of instruments:

- Picc.** (Piccolo)
- Fl.** (Flutes), with two staves labeled 1 and 2.
- Ob.** (Oboes), with two staves labeled 1 and 2.
- Cls.** (Clarinets), with three staves labeled 1, 2, and 3.
- B. Cl.** (Bass Clarinet)
- C.B. Cl.** (Contrabass Clarinet)
- Bsn.** (Bassoon)
- A. Sax.** (Alto Saxophone), with two staves labeled 1 and 2.
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Piano**
- Tpts.** (Trumpets), with three staves labeled 1, 2, and 3.
- Hns.** (Horns), with four staves labeled 1, 2, 3, and 4.
- Tbn.** (Trombones), with two staves.
- Bar.** (Baritone)
- Tuba**
- Mlt. Perc.** (Mallet Percussion)
- Timp.** (Timpani)
- Perc. 1**, **Perc. 2**, and **Perc. 3** (Other Percussion)

The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

Conductor - 9

43

Picc.

Fl. 1
2

Ob. 1
2

1
2
3

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

43

1
2
3

Tpts.

1
2
3
4

Hns.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

41 42 43 44 45

Soprano Sax solo
mp 3 expressive

Conductor - 10

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

46 47 48 49

Conductor - 11

51 With building intensity $\text{♩} = 152$

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Ban.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

51 With building intensity $\text{♩} = 152$

1pts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Taiko Drum (opt. low tom)

50 51 52 53 54

Conductor - 12

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

p
cresc. poco a poco

55 56 57 58

Conductor - 13

59 Furious! 63

Picc. *ff* 3

Fl. 1 *ff* 3

Fl. 2 *ff* 3

Ob. 1 *ff* 3

Ob. 2 *ff* 3

Cls. 1 *ff* 3

Cls. 2 *ff* 3

Cls. 3 *ff* 3

B. Cl. *ff* 3

C.B. Cl. *ff* 3

Bsn. *ff* 3

A. Sax. 1 *ff* 3

A. Sax. 2 *ff* 3

T. Sax. *ff* 3

B. Sax. *ff* 3

Piano *ff* 3

59 Furious! 63

Tpts. 1 *ff* 3

Tpts. 2 *ff* 3

Tpts. 3 *ff* 3

Hns. 1 *ff* 3

Hns. 2 *ff* 3

Hns. 3 *ff* 3

Hns. 4 *ff* 3

Tbn. *ff* 3

Bar. *ff* 3

Tuba *ff* 3

Mlt. Perc. *ff* *mf* 3

Timp. *ff* *mf* 3

Perc. 1 *ff* *mf* 3

Perc. 2 *ff* *mf* 3

Perc. 3 *ff* *mf* 3

Cr. Cyms. *ff* 3

chokes

60 61 62 63

cue: Horn
cue: Horn

Conductor - 14

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

64 65 66 67 68

Conductor - 15

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

C.B. Cl. *ff*

Bsn. *ff*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *ff*

Piano *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 16

73 Ritual Chant

Picc. 1
Fl. 1 2
Ob. 1 2
Cls. 1 2 3
B. Cl.
C.B. Cl.
Bsn.
A. Sax. 1 2
T. Sax.
B. Sax.
Piano

Glo - ri - a! In Ex - cel - sis De - o Glo - ri - a! In Ex - cel - sis

73 Ritual Chant

Tpts. 1 2 3
Hns. 1 2 3 4
Tbn.
Bar.
Tuba
Mtd. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Glo - ri - a! In Ex - cel - sis De - o Glo - ri - a! In Ex - cel - sis

Conductor - 17

This page of a musical score, labeled 'Conductor - 17', covers measures 78 through 82. The score is written for a large ensemble and includes the following parts:

- Vocalists:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.).
- Brass:** Trumpets (Tpts.), Horns (Hns.), Trombones (Tbn.), Baritone (Bar.), and Tuba.
- Keyboard:** Piano.
- Percussion:** Mallet Percussion (Mlt. Perc.), Tom-toms (Timp.), and three other Percussion parts (Perc. 1, Perc. 2, Perc. 3).

The vocal line, present in the Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Contrabass Clarinet, Bassoon, Baritone Saxophone, and Trombone parts, features the lyrics "De - o". The score includes dynamic markings such as *ff* and *f*, and articulation like accents and slurs. A large red watermark reading "Preview Only! Requires Purchase" is overlaid diagonally across the page.

Conductor - 18

83

87 **Flowing**
Chant "Ah"

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

83

87 **Flowing**
Chant "Ah"

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

83 84 85 86 87 88

Conductor - 19

This page contains the conductor's score for measures 89 through 94. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- C.B. Cl.
- Bsn.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Piano
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbn.
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score is in 4/4 time and features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings such as *mf*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

89 90 91 92 93 94

Conductor - 20

Picc.
Fl. 1
2
Ob. 1
2
Cls. 1
2
3
B. Cl.
C.B. Cl.
Bsn.
A. Sax. 1
2
T. Sax.
B. Sax.
Piano
Tpts. 1
2
3
Hns. 1
2
3
4
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

95 96 97 98 99

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Conductor - 21

103 Play

Picc.

Fl. 1 2

Ob. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

103 Harmon (stem out) Play

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

100 101 102 103 104

Conductor - 22

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

105 106 107 108 109 110

Conductor - 23

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

111 112 113 114 115

Preview Only
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Conductor - 24

119

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

116 117 118 119 120 121 122

Conductor - 25

127 With building intensity $J = 172$

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

127 With building intensity $J = 172$

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Taiko Drum (opt. low tom)

Susp. Cym.

123 124 125 126 127

131 With great rage!

Picc.

Fl. 1 2

Ob. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

131 With great rage!

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

Conductor - 27

This page contains the conductor's score for measures 133 through 137. The score is written for a large symphony orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- C.B. Cl.
- Bsn.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Piano
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbn.
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. Measure numbers 133, 134, 135, 136, and 137 are indicated at the bottom of the page.

Conductor - 28

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.
C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

138 139 140 141 142

Conductor - 29

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

143 144 145 146 147

Conductor - 30

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

148 149 150 151

Legal Use Requires Purchase

Conductor - 31

155 Primal! J = 192

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

152 153 154 155 156

Legal Use Required

Primal!

sf

sf p

mp

ff

flutter

Large Beaded Gourd
(double as numbers allows)

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

157

158

159

160

161

162

163

Picc.

Fl. 1
2

Ob. 1
2

1
2
3
Cls.

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2
cue: Horn

T. Sax. cue: Horn

B. Sax.

Piano

163

1
2
3
Tpts.

1
2
3
4
Hns.
guttural
f guttural

Tbn.

Bar.

Tuba

Mlt. Perc. mf

Timp. mf

Perc. 1 mf

Perc. 2 mf

Perc. 3 mf

163 164 165 166 167 168

Preview Only
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Conductor - 34

171 Building

Picc.

Fl. 1 2

Ob. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

171 Building

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Milt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

169 170 171 172 173 174

Conductor - 35

Picc. *cresc. poco a poco*

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.
C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn. 1
2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *cresc. poco a poco* *ff*

mp *ff* *Flutter*

mp *ff* *Flutter* *mp*

mp *ff* *Flutter* *mp*

mp *ff* *Solo* *f*

175 176 177 178 179

Conductor - 36

183 Drudgngly J = 108

Sing! Glo ri - a!

drag right foot step w/ left foot

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cabasa

180 181 182 183 184

Conductor - 37

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

185 186 187 188 189

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191 gradually fading into the distance...

Picc.

Fl. 1
2

Ob. 1
2

Cls. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

191 gradually fading into the distance...

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

190 191 192 193 194



Conductor - 39

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Piano

Tpts. 1
2
3

Hns. 1
2
3
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

195 196 197 198

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Conductor - 40

Picc. *decresc. poco a poco*

Fl. 1 *decresc. poco a poco*

Fl. 2 *decresc. poco a poco*

Ob. 1 *decresc. poco a poco*

Ob. 2 *decresc. poco a poco*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 *ff*

A. Sax. 2

T. Sax. *decresc. poco a poco*

B. Sax. *decresc. poco a poco*

Piano

Tpts. 1 *decresc. poco a poco*

Tpts. 2 *decresc. poco a poco*

Tpts. 3 *decresc. poco a poco*

Hns. 1 *decresc. poco a poco*

Hns. 2 *decresc. poco a poco*

Hns. 3 *decresc. poco a poco*

Hns. 4 *decresc. poco a poco*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Preview Only
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Preview Only
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