



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)

## 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)

## 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 of 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.



### **The Divine Comedy**

Composed and Arranged by Robert W. Smith

- I. The Inferno (00-BD9563)
- II. Purgatorio (00-BD9751)
- III. The Ascension (00-BD01085)
- IV. Paradiso (00BD9676)

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alfred.com

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  $\text{♩} = 64$

The score is arranged in systems for various instruments. The first system includes C Piccolo, C Flute (1 and 2), Oboe (1 and 2), Bb Clarinets (1, 2, and 3), Bb Bass Clarinet, Eb Contra Bass Clarinet, Bassoon, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, Eb Baritone Saxophone, and Piano. The second system includes Bb Trumpets (1, 2, and 3), Horns in F (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, and Tuba. The third system includes 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), and Percussion 3 (Crash Cymbals, Suspended Cymbal, Large Beaded Gourd, Cabasa). The score is marked with a tempo of Cantabile and a metronome marking of quarter note = 64. A 'Solo' marking is present for the Horns in F section. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Conductor - 2

J = 102

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

J = 102

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

5 6 7 8 9



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

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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*

*pp*

*chokes*

Conductor - 5

23 Drudgingly J = 108

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: 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 score is divided into measures 20, 21, 22, 23, and 24. A large red watermark 'Preview Only' is overlaid diagonally across the page. Performance instructions 'drag right foot' and 'step w/ left foot' are written above the staves for many instruments. The piano part includes a dynamic marking 'p' and a 'Cabasa' part in measure 23 with a dynamic marking 'mp'. The percussion parts (Perc. 1, 2, 3) have rests in measures 20-22 and enter in measure 23.

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

Conductor - 7

35

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

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

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

36 37 38 39 40

Conductor - 9

43

Picc.

Fl. 1  
2

Ob. 1  
2

1  
2  
3  
Cls.

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

This musical score is for a conductor and includes parts for the following instruments:

- 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 divided into measures 46, 47, 48, and 49. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid on the page.

Conductor - 11

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

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

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

1pts. 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)

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



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

This page contains the conductor's score for measures 69 through 72. The score is written for a large orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Cls. 1, 2, 3 (Clarinets)
- B. Cl. (Bass Clarinet)
- C.B. Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax. 1, 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Piano
- Tpts. 1, 2, 3 (Trumpets)
- Hns. 1, 2, 3, 4 (Horns)
- Tbn. (Trombones)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1, 2, 3 (Percussion 1, 2, 3)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with a forte (*ff*) dynamic. A large red watermark reading "Preview Only" is overlaid diagonally across the page.





Conductor - 17

Picc. De - o

Fl. 1 De - o

Fl. 2 De - o

Ob. 1 De - o

Ob. 2 De - o

Cl. 1 De - o

Cl. 2 De - o

Cl. 3 De - o

B. Cl. De - o

C.B. Cl. De - o

Bsn. De - o

A. Sax. 1

A. Sax. 2

T. Sax. De - o

B. Sax. De - o

Piano De - o

Tpts. 1 De - o

Tpts. 2 De - o

Tpts. 3 De - o

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbn. De - o

Bar. De - o

Tuba De - o

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

78 79 80 81 82



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

Picc.

Fl. 1  
2

Ob. 1  
2

1  
2  
3  
Cls.

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

89 90 91 92 93 94

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Conductor - 20

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

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 - 22

Picc.

Fl. 1  
2

Ob. 1  
2

1  
2  
3  
Cls.

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

205 206 207 208 209 210



Conductor - 23

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

111 112 113 114 115

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Conductor - 24

119

Picc. *molto rit.*

Fl. 1 *molto rit.*

Fl. 2 *molto rit.*

Ob. 1 *molto rit.*

Ob. 2 *molto rit.*

Cl. 1 *molto rit.*

Cl. 2 *molto rit.*

Cl. 3 *molto rit.*

B. Cl. *molto rit.*

C.B. Cl. *molto rit.*

Bsn. *molto rit.*

A. Sax. 1 *molto rit.*

A. Sax. 2 *molto rit.*

T. Sax. *molto rit.*

B. Sax. *molto rit.*

Piano *molto rit.*

119

Tpts. 1 *molto rit.*

Tpts. 2 *molto rit.*

Tpts. 3 *molto rit.*

Hns. 1 *molto rit.*

Hns. 2 *molto rit.*

Hns. 3 *molto rit.*

Hns. 4 *molto rit.*

Tbn. *molto rit.*

Bar. *molto rit.*

Tuba *molto rit.*

Mlt. Perc. *molto rit.*

Timp. *molto rit.*

Perc. 1 *molto rit.*

Perc. 2 *molto rit.*

Perc. 3 *molto rit.*

116 117 118 119 120 121 122

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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

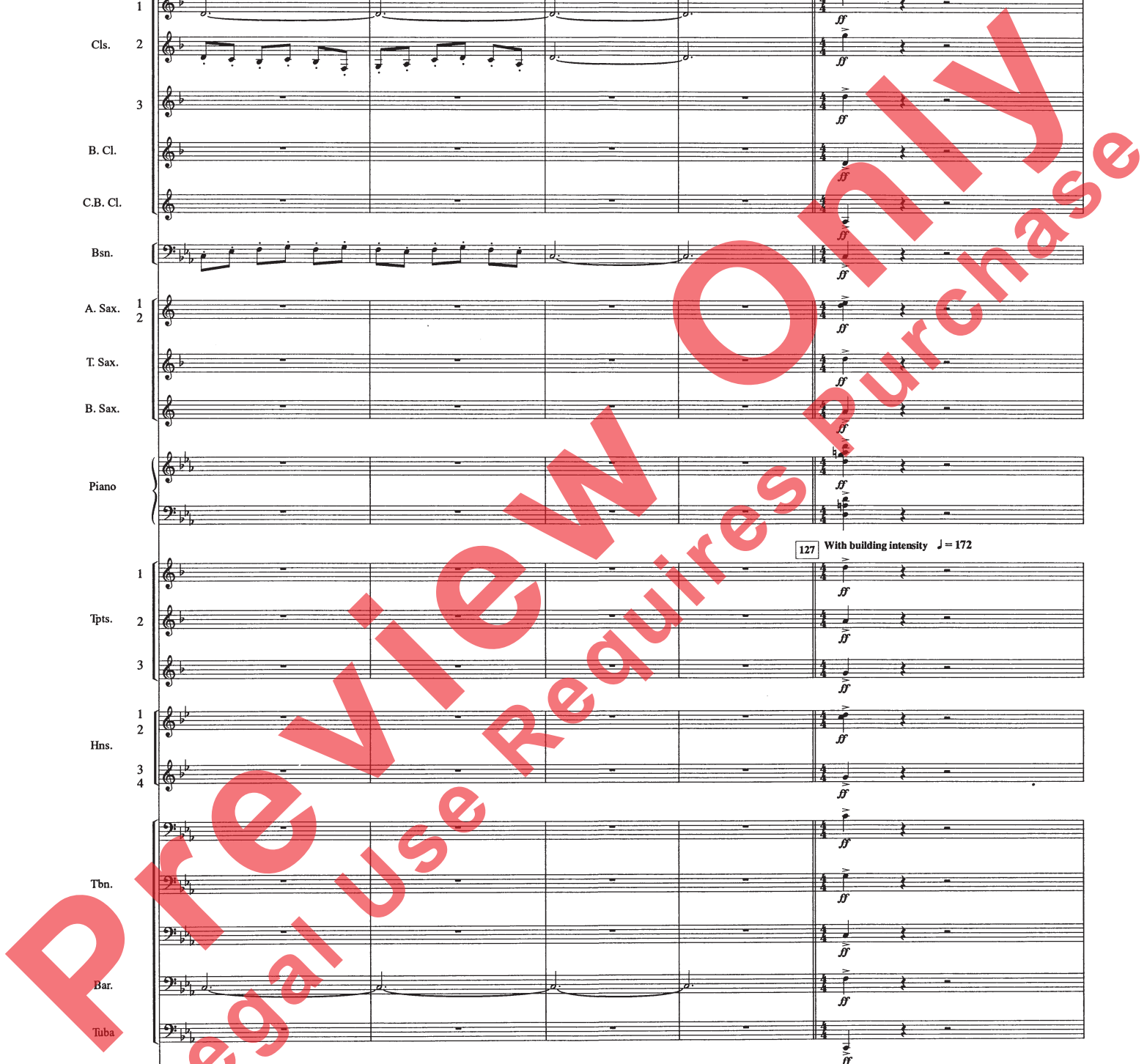
Perc. 2

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

Musical score for Conductor - 27, measures 133-137. The score includes staves 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, Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the score. Measure numbers 133, 134, 135, 136, and 137 are indicated at the bottom of the page.

Conductor - 28

This page of the musical score, page 28, is for the conductor and covers measures 138 to 142. It features a variety of instruments with their respective parts. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bass Clarinet (C.B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and three different Percussion parts (Perc. 1, 2, 3). The Piano part is also present. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and performance instructions like "pick a note" and "tr" (trill). A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

Conductor - 29

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

143 144 145 146 147

Conductor - 30

This page of a musical score, labeled 'Conductor - 30', contains staves for the following instruments: Picc., Fl. (1 and 2), Ob. (1 and 2), Cls. (1 and 2), B. Cl., C.B. Cl., Bsn., A. Sax. (1 and 2), T. Sax., B. Sax., Piano, Tpts. (1, 2, and 3), Hns. (1, 2, and 3), Tbn., Bar., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, Perc. 3, and Cr. Cym. The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*. A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '30' is located at the bottom center.



Conductor - 31

155 Primal!  $\text{♩} = 192$

152 153 154 155 156

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

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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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

169 170 171 172 173 174





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

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...

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob. 1 & 2, Cls. 1, 2, & 3, B. Cl., C.B. Cl., Bsn., A. Sax. 1 & 2 (with a 'Soprano Sax solo' annotation), T. Sax., B. Sax., Piano, Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbn., Bar., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score spans measures 190 to 194. A large red watermark 'Preview Only' is overlaid diagonally across the page. The text '191 gradually fading into the distance...' appears above the Piccolo staff and below the Piano staff. The Soprano Saxophone part has a solo section starting at measure 191, marked with 'mf' and 'tr'. The Percussion 3 part has a rhythmic pattern of eighth notes.



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

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 *decresc. poco a poco*

A. Sax. 2 *decresc. poco a poco*

T. Sax.

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