



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 B $\flat$ Tenor Saxophone	1 Timpani
1 C Piccolo	1 E $\flat$ Baritone Saxophone	1 Piano
3 1st C Flute	3 1st B $\flat$ Trumpet	2 Mallet Percussion (Xylophone, Taiko Drum, [opt. low Tom-Tom], Chimes)
3 2nd C Flute	3 2nd B $\flat$ Trumpet	2 Percussion I (Snare Drum, Taiko Drum, [opt. low Tom-Tom])
1 1st Oboe	3 3rd B $\flat$ Trumpet	1 Percussion II (Bass Drum)
1 2nd Oboe	1 1st Horn in F	2 Percussion III (Crash Cymbals, Suspended Cymbal, Large Beaded Gourd, Cabasa)
3 1st B $\flat$ Clarinet	1 2nd Horn in F	
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 (B $\flat$ Soprano Saxophone)	2 Baritone	
2 2nd E $\flat$ Alto Saxophone	1 Baritone Treble Clef	
	4 Tuba	

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)

All exclusively available from Alfred Music.

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 $\text{♩} = 64$

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

© 1997 Belwin Mills Publishing Corp. (ASCAP)

All Rights Assigned to and Controlled by Alfred Music

All Rights Reserved including Public Performance. Produced in USA.

BD9751C

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.*

Tbn. *rit.*

Tbn. *rit.*

Bar. *rit.*

Tuba *rit.*

Mlt. Perc. *rit.*

Timp. *rit.* *mf*

Perc. 1 *rit.*

Perc. 2 *rit.*

Perc. 3 *rit.*

5 6 7 8 9

Conductor - 3

10 Powerful **Rubato** $\text{♩} = 76-80$

Picc. **ff** **Solo** **f** **3** **7**

Fl. **1** **2** **ff**

Ob. **1** **2** **ff**

Cls. **1** **2** **3** **ff**

B. Cl. **ff**

C.B. Cl. **ff**

Bsn. **ff**

A. Sax. **1** **2** **ff**

T. Sax. **ff**

B. Sax. **ff**

Piano **ff**

10 Powerful **Rubato** $\text{♩} = 76-80$

Tpts. **1** **2** **3** **ff**

Hns. **1** **2** **3** **4** **tutti** **ff** **f p**

Tbn. **ff**

Bar. **ff**

Tuba **ff**

Mlt. Perc. **Xyl.** **ff**

Timp. **ff**

Perc. 1 **Snare Drum** **ff**

Perc. 2 **Bass Drum** **ff**

Perc. 3 **Cr. Cyms.** **ff** **chokes**

10 11 12 13 14

Conductor - 4

J = 102 **16 Powerful** **Rubato J = 68-72**

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

16 Powerful **Rubato J = 68-72**

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 $\text{♩} = 108$

Picc. drag right foot step w/ left foot

Fl. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

Ob. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

Cls. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

3 drag right foot step w/ left foot

B. Cl. drag right foot step w/ left foot

C.B. Cl. drag right foot step w/ left foot

Bsn. drag right foot step w/ left foot

A. Sax. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

T. Sax. drag right foot step w/ left foot

B. Sax. drag right foot step w/ left foot

Piano drag right foot step w/ left foot

23 Drudgingly $\text{♩} = 108$

Tpts. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

3 drag right foot step w/ left foot

Hns. 1 drag right foot step w/ left foot

2 drag right foot step w/ left foot

3 drag right foot step w/ left foot

4 drag right foot step w/ left foot

Tbn. drag right foot step w/ left foot

Bar. drag right foot step w/ left foot

Tuba drag right foot step w/ left foot

Mlt. Perc. drag right foot step w/ left foot

Timp. drag right foot step w/ left foot

Perc. 1 drag right foot step w/ left foot

Perc. 2 drag right foot step w/ left foot

Perc. 3 drag right foot step w/ left foot

Cabasa mp

20 21 22 23 24

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

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

Cl. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

43

Tpts. 1 2 3

Hns. 1 2 3 4

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

Cls. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

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

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

50 51 52 53 54

Taiko Drum (opt. low tom)

p

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

55 56 57 58

p *cresc. poco a poco*

Conductor - 13

59 Furious!

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

59 Furious!

Tpts. 1

2

3

Hns. 1

2

3

4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

chokes

63

cue: Horn

f cue: Horn

63

60

61

62

63

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* 3

Fl. 1 *ff* 3

Fl. 2 *ff* 3

Ob. 1 *ff* 3

Ob. 2 *ff* 3

1 *ff* 3

Cls. 2 *ff* 3

3 *ff* 3

B. Cl. *ff* 3

C.B. Cl. *ff* 3

Bsn. *ff* 3

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *ff* 3

Piano *ff* 3

1 *ff* 3

Tpts. 2 *ff* 3

Tpts. 3 *ff* 3

1

Hns. 2

3

4

Tbn. *ff* 3

Bar. *ff* 3

Tuba *ff* 3

Mlt. Perc. *ff* 3

Timp. *ff* 3

Perc. 1 *ff* 3

Perc. 2 *ff* 3

Perc. 3 *ff* 3

69 70 71 72

Conductor - 16

[illegible]

Picc. De - o

Fl. 1 De - o

Fl. 2 De - o

Ob. 1 De - o

Ob. 2 De - o

1 De - o

Clas. 2 De - o

3 De - o

B. Cl. De - o

C.B. Cl. De - o

Bsn. De - o

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. De - o

Piano De - o

1 De - o

Tpts. 2 De - o

Tpts. 3 De - o

1 Hns.

Hns. 2

3

Hns. 4

Tbn. De - o

De - o

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

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

89 90 91 92 93 94

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

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

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

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

Conductor - 24

119

Picc. *molto rit.*

Fl. 1 *molto rit.*

2 *molto rit.*

Ob. 1 *molto rit.*

2 *molto rit.*

1 *molto rit.*

Cl. 2 *molto rit.*

3 *molto rit.*

B. Cl. *molto rit.*

C.B. Cl. *molto rit.*

Bsn. *molto rit.*

A. Sax. 1 *molto rit.*

2 *molto rit.*

T. Sax. *molto rit.*

B. Sax. *molto rit.*

Piano *molto rit.*

1 *molto rit.*

Tpts. 2 *molto rit.*

3 *molto rit.*

1 *molto rit.*

Hns. 2 *molto rit.*

3 *molto rit.*

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

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

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

123 124 125 126 127

Taiko Drum (opt. low tom)

Susp. Cym.

Legal Use Requires Purchase

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. Cym.

128 129 130 131 132

Conductor - 27

135

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

135

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

133 134 135 136 137

mf

mf

mf

mf

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

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

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

BD9751C

Conductor - 31

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

Primal! J = 192

155 Primal!

mp ff

sf p

ff

Large Beaded Gourd (double as numbers allows)

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

Cl. 2

B. Cl.

C.B. Cl.

Bsn.

cue: Horn

A. Sax. 1
2

cue: Horn

T. Sax.

B. Sax.

Piano

163

1
2
3

Tpts.

1
2
3
4

Hns.

guttural!

f guttural!

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

163 164 165 166 167 168

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

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 *cresc. poco a poco* *mp* *ff*

Hns. 1 2 3 4 *mp* *ff* *mp* *ff*

Tbn. *mp* *ff*

Bar. *mp* *ff*

Tuba

Mlt. Perc.

Timp. *Solo* *f*

Perc. 1

Perc. 2

Perc. 3

175 176 177 178 179

Conductor - 36

183 Drudgingly $\text{♩} = 108$

Sing!

Glo ri - a!

drag right foot

step w/ left foot

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

180 181 182 183 184

Cabasa

Legal Use Requires Purchase

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

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

Soprano Sax solo

mf

tr

6

190 191 192 193 194

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

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 *tr*

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

199

200

201

202

203