

INFERNO
FOR ORCHESTRA

by
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A THESIS

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Title: Inferno, for Orchestra

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THESIS ABSTRACT

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Title: *Inferno*, for Orchestra

Inferno, Volume I of Dante Alighieri's timeless magnum opus, *The Divine Comedy*, persists to modern times as a work of immense imagination and philosophical poignancy. Dante, as the Pilgrim, spins in verse a massive tale wherein his fictitious self must traverse the depths of the Christian Hell with the guidance of the poet Virgil. This meditative allegory for the passage of the soul, and the nature of worldly sin, has attracted the attention of scholars and artists alike for centuries and has been the inspiration for numerous famous musical works. Dark forests, burning sands, bleeding trees, and rivers filled with muck, or fire, or ice, Alighieri's epic poem is rife with metaphors, images, and scenes that almost demand treatment as a musical narrative. Binding all of these disparate tableaux is the spiritual journey of the Pilgrim, the allegory for the passage of the self, moral conscience, and the artistic soul.

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For my brother, who has never expressed doubt that this project would be completed,
and to my parents, who have never expressed doubt.

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INSTRUMENTATION

2 Flutes

Fl. 1 doubling Piccolo

Fl. 2 doubling Alto Flute

2 Oboes

Ob. 2 doubling English Horn

2 B-flat Clarinets

B-flat Cl. 1 doubling E-flat Clarinet

B-flat Cl. 2 doubling Bass Clarinet

2 Bassoons

Bsn. 2 doubling Contrabassoon

3 Horns

2 B-flat Trumpets

Both doubling C Trumpets

2 Trombones

1 Tuba

Timpani

3 Percussion

Perc. 1 on Vibraphone, Snare Drums, Bass Drum

Perc. 2 on Suspended Cymbal, Glockenspiel, 4xTom-Toms

Perc. 3 on Break Drum, Marimba, Chimes, Claves

Harp

Piano

Strings

PART I

Score in C

1. The Dark Wood

♩ = 56 *Slow, and disoriented* (♩=112)

1. solo

A

Flute 1,2
mf
mp
mp
mp

Oboe 1,2

B♭ Clarinet 1,2

Bassoon 1,2

Horn 1,2,3

B♭ Trumpet 1,2

Trombone 1,2

Tuba

Timpani

Vibraphone
Motor Full
I.v.
mf
P → (pedal down)

Percussion 2, 3

Harp
mf
I.v. sempre
play out

Piano

Violin I div. à 2
ppp
(non harm.)
8va

Violin II
ppp
ppp sempre

Viola

Cello

Double Bass

♩ = 56 *Slow, and disoriented* (♩=112)

B

Fl. 1 *mf* *play out* *mf* *f* *mf* *mp* *p*

Fl. 2 *mf* *f* *mf* *mp* *p*

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1,2,3

B♭ Tpt. 1,2

Tbn. 1,2

Tuba

Timp.

Hp. *f* *mf* *mp*

Vln. I div. à 2 *ppp* *8va*

Vln. II *ppp*

Vla.

Vlc.

D.B.

C

Fl. 1
Fl. 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3
B♭ Tpt. 1, 2
Tbn. 1, 2
Tuba
Timp.
Hp.
Vln. I
div. à 2
Vln. II
Vla.
Vlc.
D.B.

mf
fp
mf
mf
mp
mf
mf

D

Fl. 1
Fl. 2
Ob. 1,2
B♭ Cl. 1,2
Bsn. 1,2
Hn. 1,2,3
B♭ Tpt. 1,2
Tbn. 1,2
Tuba
Timp.
Hp.
Vln. I
div. à 2
Vln. II
Vla.
Vlc.
D.B.

mf
mf
mp
mp
mf
mf
f
ppp
ppp
ppp

E

Musical score for page 5, featuring woodwinds, brass, strings, and percussion. The score is in 4/4 time and includes the following parts:

- Fl. 1: *mp*, *mf*, *p*, *mp*, *p*
- Fl. 2: *mf*, *mp*, *mp*, *p*
- Ob. 1,2: Rest
- B♭ Cl. 1,2: Rest
- Bsn. 1,2: Rest
- Hn. 1,2,3: Rest
- B♭ Tpt. 1,2: Rest
- Tbn. 1,2: Rest
- Tuba: Rest
- Timp.: Rest
- Hp.: *mf*, *mp*
- Vln. I div. à 2: *8va*
- Vln. II: *8va*
- Vla.: Rest
- Vlc.: Rest
- D.B.: Rest

Fl. 1 *mp* *mf* *più mf* *mp*

Fl. 2 *p* *mp* *mf* *più mf* *p*

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2 *ppp* Sus. Cymb.

Hp. *mf* *più mf* *f*

Vln. I div. à 2 *ppp*

Vln. II div. à 2 *ppp*

Vla. div. à 2

Vlc.

D.B.

Detailed description of the musical score: This page contains the musical notation for page 6 of a score. It features 21 staves for various instruments. The woodwinds (Flutes 1 and 2, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, and Tuba) have complex melodic lines with dynamic markings such as *mp*, *mf*, *più mf*, *p*, and *f*. The percussion section includes a suspended cymbal with a *ppp* marking. The harp (Hp.) has a simple accompaniment with dynamics *mf*, *più mf*, and *f*. The string section (Violins I and II, Viola, Violoncello, and Double Bass) consists of sustained notes with a *ppp* dynamic marking. The score is in 4/4 time and includes various articulations and slurs.

F ♩ = 72 *Slightly faster, and in a state of perpetual delirium*

Fl. 1
Fl. 2
Ob. 1, 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1, 2
Hn. 1, 2, 3
B♭ Tpt. 1, 2
Tbn. 1, 2
Tuba

♩ = 72 *Slightly faster, and in a state of perpetual delirium*

Timp.
Perc. 1
Perc. 2
Hp.

♩ = 72 *Slightly faster, and in a state of perpetual delirium*

Vln. I
div. à 2
Vln. II
div. à 2
Vla.
div. à 2
Vlc.
D.B.

H

Fl. 1
Fl. 2
Ob. 1,2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1,2
Hn. 1,2,3
B♭ Tpt. 1,2
Tbn. 1,2
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I div. à 2
Vln. II div. à 2
Vla. div. à 2
Vlc. div. à 2
D.B.

Fl. 1 and 2: *p*, triplets, slurs.
Perc. 1: Vib., *mf*, *p*, triplets, slurs.
Hp.: *mf*, triplets, slurs.
Vln. I and II: *ppp*, *(8va)*, slurs.
Vla.: *p*, triplets, slurs.
Vlc. and D.B.: slurs.

I **J**

Fl. 1 *(p)* *f*

Fl. 2 *(p)* *f*

Ob. 1,2

B♭ Cl. 1 *pp* *f*

B♭ Cl. 2 *pp* *f*

Bsn. 1,2 *mp* *pp*

Hn. 1,2,3 *p* *fp*

B♭ Tpt. 1,2

Tbn. 1,2 *fp*

Tuba *fp*

Timp. *ppp* *f* *brutally*

Perc. 1 Vib. *mf* *mp* *mf* *f*

Perc. 2 Sus. Cymb. *ppp* *f* *lv.*

Hp. *mf* *mp* *mf* *f*

Pno. *f* *p*

Vln. I div. à 2 *(8va)*

Vln. II div. à 2 *(8va)*

Vla. div. à 2 *fpp* *f*

Vcl. div. à 2 *p* *f* *f³*

D.B. *p* *fpp* *div.*

accel. — — — — —

Fl. 1,2

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1,2

Hn. 1

Hn. 2

Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1,2

Tuba

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla. div. à 2

Vlc. div. à 2

D.B.

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

fp *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp*

f

p *p* *p* *p*

f *f* *f* *f* *f*

fpp *fpp* *fpp* *fpp* *fpp*

fpp *fpp* *fpp* *fpp* *fpp*

fpp *fpp* *fpp* *fpp* *fpp*

fpp *fpp* *fpp* *fpp* *fpp*

K ♩ = 84 *Charged, with a menacing drive*

L

Fl. 1,2
Ob. 1,2
B♭ Cl. 1,2
Bsn. 1,2
Hn. 1
Hn. 2
Hn. 3
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1,2
Tuba

♩ = 84 *Charged, with a menacing drive*

Timp.
Hp.
Pno.

♩ = 84 *Charged, with a menacing drive*

Vln. I
Vln. II
Vla. div. à 2
Vcl. div. à 2
D.B.

M

Fl. 1,2
Ob. 1,2
B♭ Cl. 1,2
Bsn. 1,2
Hn. 1
Hn. 2
Hn. 3
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1,2
Tuba
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

fp *f*
fp *f*
fp *f*
f
ff
ff
p
p
f *f* *play out*
ff *mf* *p*
sub.mp *sub.f*
sub.mp *sub.f*
f
ff *p sub.* *arco* *p sub.*

N

Fl. 1,2
Ob. 1,2
B. Cl. 1,2
Bsn. 1,2
Hn. 1
Hn. 2
Hn. 3
B \flat Tpt. 1
B \flat Tpt. 2
Tbn. 1,2
Tuba
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
D.B.

1.v.
sub. mf

f, *ff*, *f*, *ff*

This page contains the musical score for measures 1 through 4 of a section marked 'N'. The score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Bass Clarinet, Bassoon, Horns) is mostly silent. The brass section (Trumpets, Trombones, Tuba) has specific parts in measures 1 and 2, with the tuba playing a low note. The percussion section (Timpani) has a rhythmic pattern in measure 1 and a second attack in measure 3. The piano part is silent. The string section (Violins, Viola, Violoncello, Double Bass) has a complex melodic and harmonic part starting in measure 3, featuring dynamic markings like *f* and *ff*.

O **P**

Picc. *mp*

Fl. 2

Ob. 1 *mp*

E. Hn. *mf* English Horn solo, *espress.*

B♭ Cl. 1 *mp*

B. Cl.

Bsn. 1,2 *p* *mp* *pp*

Hn. 1,2,3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1,2

Tuba

Timp.

Perc. 2 Sus. Cymb. *pp* L.v. *mp*

Vln. I *sub. mf* *sub. p* *mp* *pp*

Vln. II div. à 2 *f* *mp* *mf* *mp* unis. *mp* *mf* *mp* arco unis.

Vla. div. à 2 *sub. mf* *f* *mp* *p* unis. *mp* *mf* *mp* arco unis.

Vcl. div. à 2 *f* *sub. mf* *mp* *mf* *mp* *p* rhythmic, steady [muted] *p* arco [muted]

D.B. *f* *p* *mp* *sub. p* very steady and unexpressive

Picc. *agitated* **Q** *f*

Fl. 2

Ob. 1 *expressively* *mp*

E. Hn. *mf* *mp* *mf* *p*

B \flat Cl. 1

B. Cl. *expressively* *mp*

Bsn. 1,2

Hn. 1,2,3

B \flat Tpt. 1 *agitated* *f*

B \flat Tpt. 2 *agitato* *f*

Tbn. 1,2

Tuba

Timp.

Perc. 2 *Sus. Cymb.* *pp* *mf* *l.v.*

Vln. I

Vln. II *div. à 2*

Vla. *div. à 2* *very steady and unexpressive* *muted* *p*

Vlc. *div. à 2*

D.B.

R

Picc. *f*

A. Fl. *mp* *expressively*

Ob. 1,2 1. *mp* *mf* *mp* *mf* *p* *mp* *expressively*

B♭ Cl. 1 *mp*

B. Cl. *mp* *mf* *mp* *mf* *p*

Bsn. 1,2

Hn. 1,2,3

B♭ Tpt. 1

B♭ Tpt. 2 *f*

Tbn. 1,2

Tuba

Timp.

Perc. 2

Vln. I *very steady and unexpressive*
muted

Vln. II *p* *rhythmic, steady* *mp*

Vla. div. à 2 *p* *rhythmic, steady* *p* *mp*

Vlc. div. à 2 *p* *mp*

D.B. *p* *mp*

Picc. *f* *ff* *S*
 A. Fl. *mf* *f* *ff*
 Ob. 1,2 *mf* *f* *ff*
 B♭ Cl. 1 *mf* *f* *ff*
 B. Cl. *mf* *f* *ff*
 Bsn. 1,2
 Hn. 1,2,3
 B♭ Tpt. 1 *f* *ff*
 B♭ Tpt. 2 *f* *ff*
 Tbn. 1,2
 Tuba
 Timp.
 Perc. 2 Sus. Cymb. *pp*
 Vln. I
 Vln. II *mf* *f*
 Vla. div. à 2 *mf* *f*
 Vlc. div. à 2 *mf* *f*
 D.B. *mf*

T

molto accel. — — — — —

Picc.

A. Fl.

Ob. 1,2

B♭ Cl. 1,2

Bsn. 1
with force
f
go for it!
cresc.

C. Bn.
Contrabassoon
f
go for it!
cresc.

Hn. 1,2,3

B♭ Tpt. 1,2

Tbn. 1,2

Tuba
mp
cresc.

Timp.
l.v. sempre
mp
mf
f
ff
molto accel. — — — — —

Perc. 2
Sus. Cymb.
l.v.
f

Perc. 3
Break Drum
f
sf
sf
sf
sf
sf

Vln. I
div. à 2
mf
mf
cresc.

Vln. II
div. à 2
mf
agitated
f
go for it!
cresc.

Vla.
div. à 2
f
agitated
f
go for it!
cresc.

Vlc.
div. à 2
with force
f
l.v. sempre
f
go for it!
cresc.

D.B.
f
go for it!
cresc.

♩ = 132

Picc.

A. Fl.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1

C. Bn.

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 2

Perc. 3
Br. Dr.

Vln. I
div. à 2

Vln. II
div. à 2

Vla.
div. à 2

Vlc.
div. à 2

D.B.

♩ = 132

♩ = 132

PART I

2. Limbo

♩ = 180 ♩ = 54 *Cold, like Crystal and Alabaster*

Flute 1, 2
Oboe 1, 2
B♭ Clarinet 1
Bass Clarinet
Bassoon 1, 2
Horn 1, 2, 3
B♭ Trumpet 1, 2
Trombone 1, 2
Tuba

Bass Clarinet
1.
pp

♩ = 180 ♩ = 54 *Cold, like Crystal and Alabaster*

Timpani
Brutally
ff
l.v.
Vibraphone
Motor Off

Percussion 1
pp sempre
p

Percussion 2
Suspended Cymbals
mf
ff
l.v.

Percussion 3

Harp
mf
mp
mp

Piano
fff
p
Bring out
l.v. sempre
mf
mp
p → (pedal down)

♩ = 180 ♩ = 54 *Cold, like Crystal and Alabaster*

Violin I
pp

Violin II
pp
p
p

Viola
pp
p
pp

Cello
ppp
pp
p
pp

Double Bass

A

Fl. 1

A. Fl. *Alto Flute*
pp *p* *pp*

Ob. 1, 2

B♭ Cl. 1

B. Cl.
pp *ppp* *pp* *p* *pp*

Bsn. 1
(pp) *ppp* *pp*

Bsn. 2
pp

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1
Vib.
(pp) *(P)* *ppp* *p* *p* *pp*

Hp.
mf *f* *f* *mf* *mp*

Pno.
mf *f* *f* *mf* *mp*
(P) → (ped. down) ← *P* → (ped. down)

Vln. I
p *pp* *ppp* *pp* *p* *pp*

Vln. II
pp *ppp* *pp* *p* *pp*

Vla.
(pp) *ppp* *pp* *pp*

Vc.
(pp) *ppp* *pp* *div.* *pp*

D.B.
p *pp*

B **C**

Fl. 1

A. Fl.

Ob. 1, 2
1. *solo, with intensity*
mp *mf* *p* *mp* *mf* *mp* *p*

B♭ Cl. 1

B. Cl.
p *pp*

Bsn. 1
p *pp*

Bsn. 2
p *pp*

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Hp.
f *mf* *mp*

Pno.
f *mf* *mp*
(P) → (ped. down) ← P → (ped. down)

Vln. I

Vln. II
p *pp*

Vla.
p *pp*

Vc.
p *pp*

D.B.
p *pp*

D

1. *beneath E♭ Cl.*

Fl. 1, 2 *mp* *mf* *fp* *mf* *f* *mp*

Ob. 1

E. Hn.

E♭ Cl. *E♭ Clarinet solo, with intensity* *mp* *mf* *fp* *mf* *f* *mp*

B. Cl. *p*

Bsn. 1 *p* *mp* *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2, 3 *p*

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1 *Vib. l.v. sempre* *mf* *mp*

Perc. 2 *Glk.* *mp* *mf*

Perc. 3 *Mrb.* *mp* *mf* *p* *mf*

Hp. *f* *mf* *mp* *mf* *mf* *p* *mp*

Pno. *f* *mf* *mp* *mf* *mf* *mp* *mf*

Vln. I *p* *pp* *p*

Vln. II *pp* *p* *pp* *p*

Vla. *pp* *p* *pp* *mp* *p*

Vc. *pp* *p* *pp* *p*

D.B. *pp* *p* *pp* *p*

E **F**

Fl. 1, 2 *mf*³ *f* *sub. mp*

Ob. 1 *mf*³ *f* *sub. mp* *sfz sfz* *p*

E. Hn. *mp* *English Horn solo, espress.* *p*

E♭ Cl.

B. Cl.

Bsn. 1 *p* *pp* *p*

Bsn. 2 *p*

Hn. 1 *pp* *p* *pp*

Hn. 2, 3 *pp* *p* *pp*

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1 *Vib.* *mp*³ *p* *mf*³

Perc. 2 *Glk.* *mp*³

Perc. 3 *Mrb.* *p*³

Hp. *mp* *p* *mf* *mp* *p*

Pno. *mp* *p* *mf*³ *mp*³ *p*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp* *p*

Vla. *p* *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

D.B. *pp* *p* *pp* *p*

(P) → (ped. down)

G

Fl. 1

A. Fl. *A. Fl. beneath B♭ Cl.*
mp *mf* *mp* *mf* *f* *p*

Ob. 1

E. Hn.

B♭ Cl. 1 *B♭ Clarinet solo, with intensity*
mf *f* *mf* *f* *più f* *mp*

B. Cl.

Bsn. 1 *(p)* *pp* *p* *mp* *p*

Bsn. 2 *(p)* *pp* *p*

Hn. 1

Hn. 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1 *Vib.* *mf* *p* *(ped. down)*

Perc. 2 *Glk.* *mf* *3*

Perc. 3 *Mrb.* *mf* *3* *mp* *3*

Hp. *mf* *mp* *mf* *mf*

Pno. *mf* *mp* *mf* *mf* *3* *3* *3*
(D) *(ped. down)* *p* *mf* *mp* *(P)* *(ped. down)*

Vln. I *p* *pp* *p*

Vln. II *(p)* *pp* *p* *pp* *p*

Vla. *(p)* *pp* *p* *pp* *mp* *p*

Vc. *(p)* *pp* *p* *pp* *p*

D.B. *(p)* *pp* *p* *pp* *p*

H

Fl. 1 *f* ³ *mp* *p*

A. Fl. *p*

Ob. 1 *f* ³ *mp* *sfz sfz* *mp* *sfz sfz* *p* *p*

E. Hn. *p*

B^b Cl. 1 *p*

B. Cl. *p*

Bsn. 1 *p* *pp* *sfz sfz* *p*

Bsn. 2 *pp*

Hn. 1 *pp* *p* *pp*

Hn. 2, 3 *pp* *p* *pp*

B^b Tpt. 1, 2 *pp* *mp*

Tbn. 1, 2 *pp* *mp*

Tuba *p* *pp* *mp*

Timp. *pp*

Perc. 1 *Vib.* *mp* ³ *mf* ³ *mf* ³ *pp*

Perc. 2 *Glk.* *mf* ³ *mp* ³

Perc. 3 *mp* ³

Hp. *mp* *mf* *mf* *mp*

Pno. *mp* *mf* ³ *mf* ³ *mp* ³

Vln. I *pp* *p* *pp* *p*

Vln. II *pp* *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

D.B. *pp* *p* *pp* *p* *mp*

(P) → (ped. down) *(let die)*

I ♩ = 108 *With Grandeur and Dignity* (♩. = 36)

Fl. 1 *mp* *p* *mf*

Fl. 2 *mp* *p* *mf*

Ob. 1 *mp* *p*

E. Hn.

B♭ Cl. 1 *mp* *p* *mf*

B. Cl. *mp* *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2, 3 3. *mp* *p*

B♭ Tpt. 1, 2

Tbn. 1

Tbn. 2

Tuba

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

Timp. l.v. *p*

Perc. 1 Vib. l.v. *mf* (P) → (let die)

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B.

J
K

Fl. 1: *mp*
 Fl. 2: *mp*
 Ob. 1: *mf*
 E. Hn.: *mp*
 B♭ Cl. 1: *mp*
 B. Cl.: *p*
 Bsn. 1: *p*
 Bsn. 2: *mp*
 Hn. 1: *mp*
 Hn. 2, 3: *mp*
 B♭ Tpt. 1, 2: *mp*
 Tbn. 1: *mp*
 Tbn. 2: *mp*
 Tuba: *mp*
 Timp.: *mp*
 Perc. 1: *mp*
 Vln. I: *mf*
 Vln. II: *mf*
 Vla.: *mf*
 Vc.: *mp*
 D.B.: *mp*

This page of a musical score contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboe 1, English Horn, Clarinets in Bb and Bb, Bassoons 1 and 2, Horns 1 and 2, and Trombones 1 and 2. The brass section includes Trombones 1 and 2, and Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *pp*, *mp*, *p*, and *ppp*, along with articulation like accents and slurs. A first ending bracket is present at the top of the page. The woodwinds and strings have melodic lines, while the brass and percussion parts are mostly rests.

L Senza misura ♩ = 96 A Tempo Senza misura

Fl. 1, 2
Ob. 1
E. Hn.
B♭ Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2, 3
B♭ Tpt. 1, 2
Tbn. 1
Tbn. 2
Tuba

solo, freely unpulsed
mp < p < mf < p
mf 5:2 < più mf > p f 3 < p

Senza misura ♩ = 96 A Tempo Senza misura

Timp.

Senza misura ♩ = 96 A Tempo Senza misura

Vln. I
Vln. II
Vla.
Vc.
D.B.

(ppp)
(ppp)
pp
pp
pp

♩ = 96 *A Tempo* *Senza misura* **M** ♩ = 96 *A Tempo*

Picc. Fl. 2 Ob. 1 E. Hn. B♭ Cl. 1, 2 Bsn. 1 C. Bn. Hn. 1 Hn. 2 Hn. 3 B♭ Tpt. 1, 2 Tbn. 1, 2 Tuba Timp. Perc. 2 Pno. Vln. I Vln. II Vla. Vc. D.B.

mp *p* *mf* *p* *f* *p* *sfz* *sfz* *pp* *mf* *p* *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *mf* *p* *p* *mp* *mf* *p* *p* *mp* *mf* *p* *p* *mp* *mf* *p*

(♩ = ♪) **Senza misura** ♩ = 96 *A Tempo*

Picc. *mp* *mf* *f*

Fl. 2 *mp* *mf* *f*

Ob. 1

E. Hn. *mp* *f* solo, freely unpulsed 3 sub. *mp* *ff*

B♭ Cl. 1, 2

Bsn. 1 *sfz sfz* *mp* *f*

C. Bn. *mp* *f* *p*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

B♭ Tpt. 1, 2

Tbn. 1, 2 *mp* *f* 1. *mp* < *mf* > *p*

Tuba *mp* *f* *mp* < *mf* > *p*

Timp. *mp* *mf* *f* sub. *mp* *mp* < *mf* > *p*

Perc. 2 Sus. Cymb. *p* *f* 1.v.

Pno. *ff* punch out 1.v. *p* (let die)

Vln. I *mf* *ff* sub. *mp*

Vln. II *mf* *ff* sub. *mp*

Vla. *mp* *mf* *ff* *mp* < *mf* > *p*

Vc. *mp* *mf* *ff* *mp* < *mf* > *p*

D.B. *mp* *mf* *ff* sub. *mp* *mp* < *mf* > *p*

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

Fl. 1, 2
Ob. 1
E. Hn.
B♭ Cl. 1
B. Cl.
Bsn. 1
C. Bn.
Hn. 1
Hn. 2
Hn. 3
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1, 2
Tuba
Timp.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

♩ = 108 *With Grandeur and Dignity* (♩. = 36)

Dynamic markings: *mp*, *p*, *pp*, *fp*, *f*, *mf*, *sub. mp*, *unis.*, *pedal sim.*, *l.v.*, *1.+ 2.*, *2.*

This page of a musical score includes the following parts and dynamics:

- Fl. 1:** Rest.
- A. Fl.:** Starts in the 4th measure with a dynamic of *f*. Includes the marking "A. Fl." above the staff.
- Ob. 1, 2:** Starts in the 3rd measure with a dynamic of *fp*.
- B♭ Cl. 1, 2:** Rest.
- Bsn. 1, 2:** Rest.
- Hn. 1:** Starts in the 1st measure with a dynamic of *fp*.
- Hn. 2:** Starts in the 1st measure with a dynamic of *fp*, changes to *mf* in the 2nd measure, and *f* in the 3rd measure.
- Hn. 3:** Starts in the 1st measure with a dynamic of *mf*, changes to *f* in the 2nd measure, and *mp* in the 3rd measure.
- B♭ Tpt. 1:** Starts in the 3rd measure with a dynamic of *fp*.
- B♭ Tpt. 2:** Starts in the 3rd measure with a dynamic of *fp*, changes to *mf* in the 4th measure, and *f* in the 5th measure.
- Tbn. 1:** Starts in the 6th measure with a dynamic of *mp*.
- Tbn. 2:** Starts in the 1st measure with a dynamic of *(mf)*, changes to *f* in the 3rd measure, and *mp* in the 4th measure.
- Tuba:** Starts in the 1st measure with a dynamic of *mf*, changes to *f* in the 3rd measure.
- Timp.:** Starts in the 1st measure with a dynamic of *pp*, changes to *f* in the 3rd measure. Includes the marking "lv." above the staff.
- Perc. 1:** Vib. starts in the 1st measure with a dynamic of *sub. mp*, changes to *f* in the 3rd measure.
- Perc. 2:** Sus. Cymb. starts in the 1st measure with a dynamic of *p*, changes to *f* in the 3rd measure. Includes the marking "lv." above the staff.
- Vln. I:** Starts in the 1st measure with a dynamic of *(mp)*, changes to *mf* in the 2nd measure, and *f* in the 3rd measure.
- Vln. II:** Starts in the 1st measure with a dynamic of *(mp)*, changes to *mf* in the 2nd measure, and *f* in the 3rd measure.
- Vla.:** Starts in the 1st measure with a dynamic of *mf*, changes to *f* in the 3rd measure.
- Vc.:** Starts in the 1st measure with a dynamic of *(mp)*, changes to *f* in the 3rd measure, *mp* in the 6th measure, *mf* in the 7th measure, and *f* in the 8th measure.
- D.B.:** Starts in the 1st measure with a dynamic of *(mp)*, changes to *mf* in the 2nd measure, *f* in the 3rd measure, *mp* in the 6th measure, *mf* in the 7th measure, and *f* in the 8th measure.

This page of a musical score, numbered 36, features a variety of instruments. The woodwind section includes Flute 1 (Fl. 1), Alto Flute (A. Fl.), Oboe 1 and 2 (Ob. 1, 2), Bass Clarinet 1 and 2 (B♭ Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2), with specific parts for Suspended Cymbal (Sus. Cymb.) and a variable (l.v.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature. Dynamics such as *mf*, *ff*, *pp*, and *f* are used throughout. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic accents. The page concludes with a circled letter 'Q' at the top right.

Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn. 1, 2
 Hn. 1
 Hn. 2
 Hn. 3
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
 Timp.
 Perc. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

lv. *fp* *fp* *fp* *fp* *pppp*

p mf *p* *mf* *pp* *mp* *pp* *mp* *ppp*

p *mf* *pp* *mp* *ppp*

p *mf* *pp* *mp* *ppp*

p *ppp*

C

Fl. 1

A. Fl. *Alto Flute*
mf sempre

Ob. 1, 2

B \flat Cl. 1

B. Cl.

Bsn. 1 *mf*

Bsn. 2

Hn. 1, 2, 3

B \flat Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 3 *solo, capriciously*
Marimba
f sempre

Hp. *l.v.*
sffz

Pno. *f sempre*
p
sffz
8vb

Vln. I

Vln. II

Vla.

Vc. *sffz*
mp

D.B. *sffz*
mp

I

Picc. *mf* *f*

Fl. 2 *mf* *f*

Ob. 1, 2 *sf* *mf* 1.

B♭ Cl. 1 *sf* *mp* *mf* *f*

B. Cl. *sf* *mp* *mf*

Bsn. 1 *sf* *mp* *mf* *f*

Bsn. 2 *sf* *mf*

Hn. 1, 2, 3 *mp* *mf* *mf*

B♭ Tpt. 1 *sf* *mp* *mf* *mf* *f*

B♭ Tpt. 2 *sf* *mf* *f*

Tbn. 1 *sf* *mf* *fp* *mf*

Tbn. 2 *sf* *mf* *fp* *mf*

Tuba *sf* *mf* *fp* *mf*

Timp. *mf* *mf* *mf* *mf*

Perc. 1 B. Dr. *f*

Perc. 2 4-Toms *sf* *mf sempre*

Vln. I *f sempre*

Vln. II *f sempre*

Vla. *sf* *f sempre*

Vc. *sf* *f sempre*

D.B. *sf* *f sempre*

J **K**

Instrumentation and Dynamics:

- Picc.**: *mf*, *mp*, *p*, *f* < *ff*
- Fl. 2**: *mf*, *mp*, *p*
- Ob. 1, 2**: *mf*, *mp*, *p*, *sub.mf*, *f*
- B♭ Cl. 1**: *mf*, *mp*, *p*
- B♭ Cl. 2**: *mf*, *mp*, *p*, *mp*, *f*
- Bsn. 1, 2**: *mf*, *mp*, *p*, *mp*, *mf*
- Hn. 1**: *mf*, *mp*, *p*, *mp*, *mf*
- Hn. 2**: *mf*, *mp*, *p*
- Hn. 3**: *mf*, *mp*, *p*
- B♭ Tpt. 1**: *mf*, *mp*, *p*, *f* < *ff*
- B♭ Tpt. 2**: *mf*, *mp*, *p*, *mf*, *f*, *ff*, *mp*, *f*
- Tbn. 1**: (*mf*)
- Tbn. 2**: (*mf*)
- Tuba**: (*mf*)
- Timp.**: *p*, *mp*
- Perc. 1**: B. Dr., *f*, *mf*
- Perc. 2**: 4-Toms, *mf*, *mp*, *p*, *sub.mf*, *sub.mp*, *mf*
- Vln. I**: *f*, *sub.mp*, *pizz.*, *arco*, *mf*
- Vln. II**: *f*, *sub.mp*, *pizz.*, *arco*, *f*
- Vla.**: *f*, *sub.mp*, *pizz.*, *arco*, *mf*
- Vc.**: *f*, *sub.mp*, *pizz.*, *f*
- D.B.**: *f*, *sub.mp*, *f*

L

Picc.

Fl. 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

4-Toms

mf

f

fp

ff

sub.p

M

Fl. 1, 2
Ob. 1
Ob. 2
B♭ Cl. 1, 2
Bsn. 1
Bsn. 2
Hn. 1, 2, 3
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1, 2
Tuba
Timp.
Perc. 1 (B. Dr.)
Perc. 2 (4-Toms)
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Dynamic markings: *mf*, *f*, *ff*, *sub.mp*, *mp*, *p*, *fz*, *arco*, *pizz.*

Performance instructions: *1.*, *1.+2.*

Time signatures: 4/4, 3/4, 2/4

The score is for a full orchestra and percussion. It consists of 18 staves. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) and strings (Violins, Viola, Violoncello, and Double Bass) play melodic and harmonic lines. The percussion section includes Snare Drum, Tom-toms, and Cymbals. The piano part is silent. The score is divided into measures of 4/4, 3/4, and 2/4 time. Dynamic markings range from *sub.mp* to *ff*. Performance instructions include first and second endings for the Trombone and Tuba parts.

N

Fl. 1, 2

Ob. 1

Ob. 2

B♭ Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1 B. Dr.

Perc. 2 4-Toms

Perc. 3 Mrb. play out

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

mp

p

mp

p

f

ff

sub.mf

mp

f

sub.mf

f

ff

ff

p

mp

mf

p

p

mp

mf

p

p

mp

mf

p

O

Score for Overture, featuring Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Bassoons 1 & 2, Horns 1, 2, & 3, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion (B. Dr., 4-Toms, Mrb.), Piano, Violins I & II, Viola, Violoncello, and Double Bass.

P

Picc. *f* *ff*

Fl. 2 *f* *ff*

Ob. 1, 2 *f*

B♭ Cl. 1, 2 *f* *ff*

Bsn. 1, 2 *f* *sempre*

Hn. 1 *fp* *mp* *fp* *f*

Hn. 2 *fp* *mp* *fp* *f* *fp* *sfz*

Hn. 3 *fp* *fp* *fp* *sfz* *fp*

B♭ Tpt. 1, 2 *f* *f*

Tbn. 1 *fp* *mp* *fp* *f* *fp* *sfz*

Tbn. 2 *fp* *fp* *fp* *sfz* *fp*

Tuba *fp* *fp* *fp* *sfz* *fp*

Timp. *mp* *mf*

Perc. 1 B. Dr. *mf*

Perc. 2 4-Toms *(mf)*

Perc. 3

Pno.

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *arco* *mf*

Vc. *arco* *p* *mp* *mf*

D.B. *f*

Q

Picc. *ff sempre*

Fl. 2 *ff sempre*

Ob. 1, 2 *ff sempre*

B♭ Cl. 1, 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1, 2, 3

B♭ Tpt. 1, 2 *ff sempre*

Tbn. 1, 2

Tuba

Timp. *ff sempre*
S. Dr.

Perc. 1 *ff sempre*
4-Toms

Perc. 2 *ff sempre*

Perc. 3

Pno.

Vln. I *ff sempre*
marcatissimo

Vln. II *ff sempre*
marcatissimo

Vla. *ff sempre*
marcatissimo

Vc. *ff sempre*
marcatissimo

D.B. *ff sempre*
marcatissimo

R **S**

Picc. *sub.mp*

Fl. 2 *sub.mp*

Ob. 1, 2 *sub.mp*

B♭ Cl. 1, 2 *mf* *mp* 1.

Bsn. 1 *sub.mp* *mp*

Bsn. 2 *mf* *mp*

Hn. 1, 2, 3 2. + 3. *mp* *pp*

B♭ Tpt. 1, 2 *sub.mf*

Tbn. 1, 2

Tuba

Timp. *sub.mp* 1.v.

Perc. 1 *f* *mp* S. Dr.

Perc. 2

Perc. 3 *f* Mrb play out

Pno. *f* play out

Vln. I *sub.mp*

Vln. II *sub.mp*

Vla. *f* *mp* pizz.

Vc. *f* *mp* gliss. pizz.

D.B. *f* *mp* pizz.

T

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2
1.
(mp sempre)

Bsn. 1, 2
(mp sempre)

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1
S. Dr.
Mrb.
(mp sempre)

Perc. 3
(f sempre)

Hp.

Pno.
(f sempre)

Vln. I
pizz. gliss.
mp sempre

Vln. II
pizz.
gliss.
mp sempre

Vla.
gliss.
mp sempre

Vc.
(mp sempre)

D.B.
(mp sempre)

U

The musical score is arranged in a standard orchestral layout with 16 staves. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts, mostly rests.
- Ob. 1, 2:** Oboe parts, mostly rests.
- B♭ Cl. 1, 2:** Clarinet parts, mostly rests.
- Bsn. 1, 2:** Bassoon parts, playing a rhythmic pattern of quarter notes.
- Hn. 1, 2, 3:** Horn parts, mostly rests.
- B♭ Tpt. 1, 2:** Trumpet parts, mostly rests.
- Tbn. 1, 2:** Trombone parts, mostly rests.
- Tuba:** Tuba part, mostly rests.
- Timp.:** Timpani part, mostly rests.
- Perc. 1:** Snare Drum (S. Dr.) part, playing a rhythmic pattern.
- Perc. 3:** Maracas (Mrb.) part, playing a rhythmic pattern with dynamic markings *sfz*.
- Hp.:** Harp part, playing a chordal accompaniment with dynamic markings *sfz* and *l.v. sempre*.
- Pno.:** Piano part, playing a complex accompaniment with dynamic markings *p*, *sfz*, and *sfz*.
- Vln. I:** Violin I part, playing a melodic line with dynamic markings *sfz*.
- Vln. II:** Violin II part, playing a melodic line with dynamic markings *sfz*.
- Vla.:** Viola part, playing a melodic line with dynamic markings *sfz*.
- Vc.:** Violoncello part, playing a melodic line with dynamic markings *sfz*.
- D.B.:** Double Bass part, playing a melodic line with dynamic markings *sfz*.

The score includes various dynamic markings such as *sfz* (sforzando) and *p* (piano), and articulation marks like accents and slurs. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the page.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2
(mp)

Hn. 1, 2, 3

B♭ Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1
S. Dr.

Perc. 3
Mrb.
(f) *sfz*

Hp.
sfz

Pno.
(f) *sfz*
p *sfz*
sfz

Vln. I
(mp)

Vln. II
(mp)

Vla.
(mp)

Vc.
sfz

D.B.
sfz

PART II

4. Heretics

$\text{♩} = 72$ *Lugubrious, with overt self-pity* ($\text{♩} = 24$)

Ⓐ

Flute 1

Alto Flute

Oboe 1, 2

B♭ Clarinet 1, 2

Bassoon 1, 2

Horn 1, 2, 3

B♭ Trumpet 1, 2

Trombone 1, 2

Tuba

$\text{♩} = 72$ *Lugubrious, with overt self-pity* ($\text{♩} = 24$)

Timpani

Vibraphone
motor 1/4
l.v. sempre

Percussion 1

Percussion 2

Percussion 3
Chimes
l.v. sempre

Harp

Piano

$\text{♩} = 72$ *Lugubrious, with overt self-pity* ($\text{♩} = 24$)

Violin I

Violin II

Viola

Cello

Double Bass

B

1.

Fl. 1, 2

Ob. 1

E. Hn.

B^b Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

B^b Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

ppp

pp

p

mf

motor half

Vib. > (let it die)

p → *(ped. down)*

C

This page of a musical score, numbered 61, features a variety of instruments. The woodwinds include Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, & 3, B♭ Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section consists of Timpani, three types of Percussion (1, 2, and 3), and Harp. The strings include Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time, with a 6/4 section starting at the end of the page. Dynamics range from *ppp* to *mf*. Performance instructions such as "bring out" and "l.v." are present. A circled letter 'C' is located at the top center of the page.

D
E

Fl. 1
A. Fl.
Ob. 1 *mf* *f* *mp*
Ob. 2 *mf* *f* *mp*
B♭ Cl. 1 *mf* *f* *mp*
B♭ Cl. 2 *mf* *f* *mp*
Bsn. 1, 2 *(mf)* *f* *mp* *pp*
Hn. 1 *p* *pp*
Hn. 2 *p* *pp*
Hn. 3 *p* *pp*
B♭ Tpt. 1, 2
Tbn. 1 *pp*
Tbn. 2 *pp*
Tuba *p* *pp* *pp*
Timp. *mf*
Perc. 2 *mf*
Perc. 3
Vln. I *(mf)* *f* *mf*
Vln. II *(mf)* *f* *mf*
Vla. *(mf)* *f* *mf*
Vc. *(mf)* *f* *mf*
D.B. *(mf)* *f* *mf* *pp* mutes off

Fl. 1

A. Fl. *pp* *p* *mp*

Ob. 1 *pp* *p* *mp*

Ob. 2

B♭ Cl. 1 *pp* *p* *mp*

B♭ Cl. 2 *pp* *p* *mp*

Bsn. 1, 2 *pp* *p* *mp*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* *mp*

B♭ Tpt. 1, 2

Tbn. 1

Tbn. 2 *pp* *p* *mp*

Tuba *p* *mp*

Timp.

Perc. 2

Perc. 3 Chm. *bring out*
l.v. sempre *p* *mp* *mf*

Vln. I *pp* *p* *mp* [mutes off]

Vln. II *pp* *p* *mp* [mutes off]

Vla. *pp* *p* *mp* [mutes off]

Vc. *pp* *p* *mp* [mutes off]

D.B. *p* *mp*

F

Fl. 1 *mf* *f*

A. Fl. *p* *mf* *f* *ff*

Ob. 1, 2 *p*

B♭ Cl. 1 *p* *mf* *f*

B♭ Cl. 2 *p* *mf* *f* *ff*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p* *ff* *bring out*

Hn. 2, 3

B♭ Tpt. 1 *ff* *bring out*

B♭ Tpt. 2

Tbn. 1

Tbn. 2 *p*

Tuba *p*

Timp. *p*

Vib. *[motor full]* *l.v. sempre* *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *Sus. Cymb.* *l.v.* *mp* *mf* *f*

Perc. 3 *Chm.* *(P)* *mp* *mf* *f*

Hp. *l.v. sempre* *mf* *f*

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

D.B. *p* *mf* *f*

I

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2, 3
B♭ Tpt. 1, 2
Tbn. 1, 2
Tuba
Timp.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *f* *p* *f* *p* *ppp*

Sus. Cymb.
l.v.

f *p* *f* *p* *f* *p* *ppp*

f *p* *f* *p* *f* *p* *ppp*

f *p* *f* *p* *f* *p* *ppp*

f *p* *f* *p* *f* *p* *ppp*

f *p* *f* *p* *f* *p* *ppp*

f *p* *f* *p* *f* *p* *ppp*

PART II

5. Malice and Pride

♩ = 120 *With irreverent military precision*

Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1, 2

Bassoon 1, 2

Horn 1, 2, 3

C Trumpet 1, 2

Trombone 1, 2

Tuba

Percussion 1

Percussion 2, 3

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

1. **muted**
solo, with vulgarity
f *sempre*

Snare Drum

f

sfz

strike rim

pizz.
mf

♩ = 120 *With irreverent military precision*

♩ = 120 *With irreverent military precision*

A

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1
back off
mf sempre

C Tpt. 2
¹ *mf sempre*
² *muted solo, with vulgarity*

Tbn. 1, 2

Tuba

Timp.

Perc. 3
 Claves
f

Vln. I

Vln. II

Vla.
(mf)

Vc.

D.B.

B **C**

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tuba

Timp.

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass Clarinet
beneath Bsn. 1

mf sempre

solo

f sempre
beneath Bsn. 1

mf sempre

play out

f

f

Clv.

mf

div.
pizz.

mf

D

Musical score for orchestra and strings, measures 1-8. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are:

- Fl. 1, 2: Rests throughout.
- Ob. 1, 2: Rests throughout.
- B♭ Cl. 1: Rests throughout.
- B. Cl.: *(mf)* Melodic line starting on G4, moving to A4, B4, and then descending.
- Bsn. 1: *f* Melodic line starting on G4, moving to A4, B4, and then descending.
- Bsn. 2: *(mf)* Melodic line starting on G4, moving to A4, B4, and then descending.
- Hn. 1, 2, 3: Rests throughout.
- C Tpt. 1: Rests throughout.
- C Tpt. 2: Rests throughout.
- Tbn. 1, 2: Rests throughout.
- Tuba: Rests throughout.
- Timp.: Rests throughout.
- Perc. 3: Clavichord (Clv.) with *mf* dynamics, playing a rhythmic pattern.
- Vln. I: *mf* *div. pizz.* (divisi pizzicato) starting on G4.
- Vln. II: *mf* *div. pizz.* (divisi pizzicato) starting on G4.
- Vla.: *mf* *div. pizz.* (divisi pizzicato) starting on G4.
- Vc.: *(mf)* Melodic line starting on G4, moving to A4, B4, and then descending.
- D.B.: *mf* *pizz.* (pizzicato) starting on G4.

E **F**

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tuba

Timp.

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

sub. mp *p* *mp* *sub. f* *f* *mp* *sub. mp* *p* *mp* *sub. f* *f* *f* *f* *f* *f* *f* *no mute* *f* *no mute* *f* *f* *f* *f* *Clv.* *f* *mp* *p* *mp* *sub. f* *mp* *p* *mp* *sub. f*

G

This page of a musical score, labeled 'G' in a diamond, contains the orchestral parts for measures 1 through 12. The score is arranged in a system with 18 staves, each labeled with an instrument. The key signature is G major (one sharp) and the time signature is 3/4. The instruments and their parts are as follows:

- Fl. 1, 2:** Flutes 1 and 2, mostly silent.
- Ob. 1, 2:** Oboes 1 and 2, playing melodic lines starting in measure 4.
- B♭ Cl. 1:** Bass Clarinet 1, mostly silent.
- B. Cl.:** Bass Clarinet, playing a rhythmic accompaniment.
- Bsn. 1, 2:** Bassoons 1 and 2, playing a rhythmic accompaniment.
- Hn. 1:** Horn 1, playing a melodic line.
- Hn. 2, 3:** Horns 2 and 3, playing a rhythmic accompaniment.
- C Tpt. 1, 2:** Trumpets 1 and 2, playing melodic lines.
- Tbn. 1, 2:** Trombones 1 and 2, mostly silent.
- Tuba:** Tuba, playing a rhythmic accompaniment.
- Timp.:** Timpani, playing a rhythmic accompaniment with dynamic markings *f*, *pp*, and *f*.
- Vln. I, II:** Violins I and II, mostly silent.
- Vla.:** Viola, playing a melodic line starting in measure 4.
- Vc.:** Violoncello, playing a rhythmic accompaniment.
- D.B.:** Double Bass, playing a rhythmic accompaniment with the instruction *unis. arco*.

H

This page of a musical score, numbered 73, contains the following instruments and parts:

- Fl. 1, 2: Flutes, 1 and 2, in treble clef, 3/4 time.
- Ob. 1, 2: Oboes, 1 and 2, in treble clef, 3/4 time.
- B♭ Cl. 1: Bass Clarinet, 1, in treble clef, 3/4 time.
- B. Cl.: Bass Clarinet, in bass clef, 3/4 time.
- Bsn. 1, 2: Bassoons, 1 and 2, in bass clef, 3/4 time.
- Hn. 1, 2, 3: Horns, 1, 2, and 3, in bass clef, 3/4 time.
- C Tpt. 1, 2: Cornet Trumpets, 1 and 2, in treble clef, 3/4 time.
- Tbn. 1, 2: Trombones, 1 and 2, in bass clef, 3/4 time.
- Tuba: Tuba, in bass clef, 3/4 time.
- Timp.: Timpani, in bass clef, 3/4 time.
- Vln. I, II: Violins, 1 and 2, in treble clef, 3/4 time.
- Vla.: Viola, in alto clef, 3/4 time.
- Vc.: Violoncello, in bass clef, 3/4 time.
- D.B.: Double Bass, in bass clef, 3/4 time.

The score features dynamic markings such as *ff*, *pp*, *f*, *mf*, *mp*, and *f*. It includes performance instructions like *div.* (divisi) and *pizz.* (pizzicato) for the strings. The music is in 3/4 time and begins with a key signature of two flats.

This page of the orchestral score, page 74, features two rehearsal marks, I and J, and includes the following parts and markings:

- Flutes (Fl. 1, A. Fl.):** Remains silent throughout the page.
- Oboes (Ob. 1, 2):** Remains silent throughout the page.
- Clarinet 1 (B♭ Cl. 1):** Remains silent throughout the page.
- Clarinet 2 (B. Cl.):** Enters in measure 5 with *mf*. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mp* and *mf* respectively.
- Bassoon (Bsn. 1, 2):** Enters in measure 5 with *mf*. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mp* and *mf* respectively.
- Horns (Hn. 1, 2, 3):** Remains silent throughout the page.
- Trumpets (C Tpt. 1, 2):** Enters in measure 1 with *mf*. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mp* and *mf* respectively. Measure 8 contains a *f* dynamic.
- Trombones (Tbn. 1, 2):** Enters in measure 1 with *mf*. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mp* and *mf* respectively. Measure 8 contains a *f* dynamic. Measure 9 contains a *sub.p* (subito piano) marking.
- Tuba:** Remains silent throughout the page.
- Timpani (Timp.):** Enters in measure 1 with *mf*. Remains silent in subsequent measures.
- Piano (Pno.):** Remains silent throughout the page.
- Violins (Vln. I, Vln. II):** Remains silent throughout the page.
- Viola (Vla.):** Enters in measure 8 with a *mf* dynamic and a *unis.* (unison) marking.
- Violoncello (Vc.):** Enters in measure 1 with *mf* and a *unis.* marking. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mf* and *mf* respectively.
- Double Bass (D.B.):** Enters in measure 5 with *mp*. Measures 6-7 contain a first ending (1.) and a second ending (1. + 2.), with dynamics *mp* and *mp* respectively. Measure 8 contains a *pizz.* (pizzicato) marking.

K ♩ = 96 *With unfathomable longing*

Fl. 1

A. Fl.

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1, 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

f

f

sub. f

p

expressively 3 3

Alto Flute *expressively* 3 3

2. + 3.

p

♩ = 96 *With unfathomable longing*

Timp.

Pno.

mf

p

with presence

♩ = 96 *With unfathomable longing*

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

p

p

p

unis. arco

unis. arco

arco

rit. — — — — —

Fl. 1 *p mp p mf*

A. Fl. *p mp p mf*

Ob. 1, 2 *mf* 1. play out

B♭ Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3 *(p)* *mp* 2. + 3.

C Tpt. 1, 2

Tbn. 1, 2

Tuba

rit. — — — — —

Timp.

Perc. 2

Perc. 3 Clv. *mf*

Hp. *f* play out l.v. sempre

Pno. *(mf)* *f* (P)

rit. — — — — —

Vln. I *(p)* *mp* *p* *mf*

Vln. II *(p)* *mp* *p* *mf*

Vla. *(p)* *mp* *p* *mf*

Vc. *(p)*

D.B. *(p)*

L ♩ = 120 *Tempo I*

Fl. 1

A. Fl.

Ob. 1, 2

B♭ Cl. 1, 2
mp sempre

Bsn. 1
mp sempre

Bsn. 2
mp sempre

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

L ♩ = 120 *Tempo I*

Timp.

Perc. 2
4 Tom-toms
solo, with vulgarity
mf

Perc. 3
Clv.
mf

Hp.

Pno.

L ♩ = 120 *Tempo I*

Vln. I

Vln. II

Vla.

Vc.
pizz.
mp sempre

D.B.

M N

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

play out

f

(mp)

mp

p

pp

mf

pp

p

ppp

S. Dr. rim

f

sfz

Clv.

mf

rim

sfz

pizz.

mp

mf

f

mf

mp

p

pizz.

mp

mf

f

mf

mp

p

mp

mf

f

mf

mp

p

mf

pp

O **P**

Fl. 1 *play out*

Fl. 2 *play out*

Ob. 1 *f* *beneath flutes* *mf* *solo* *f* *back off* *mf*

Ob. 2 *beneath Ob. 1* *mf*

B♭ Cl. 1 *play out* *f*

B♭ Cl. 2 *play out* *f*

Bsn. 1, 2 *mf* *p*

Hn. 1, 2, 3 *mf* *p*

C Tpt. 1, 2

Tbn. 1, 2 *mf* *p*

Tuba *mf* *p*

Timp. *ppp cresc.*

Perc. 1

Perc. 3

Vln. I *arco* *beneath clarinets* *mf*

Vln. II

Vla. *div.* *mf* *p*

Vc. *div.* *mf* *p*

D.B. *pizz.* *mf* *p*

Q

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

mf

p

mf

sfz

ffz

1. + 2.

S. Dr.

rim

rim

rim

R **S** ♩ = 80 *Suddenly cautious*

The musical score is arranged in a system with 16 staves. The instruments and their parts are as follows:

- Fl. 1, 2:** Treble clef, starting with *f* and ending with *sfz sfz*.
- Ob. 1, 2:** Treble clef, rests throughout.
- B♭ Cl. 1:** Treble clef, rests throughout.
- B. Cl.:** Bass clef, starting with *f* and ending with *sfz sfz*.
- Bsn. 1:** Bass clef, starting with *f* and ending with *sfz sfz*.
- Bsn. 2:** Bass clef, starting with *f* and ending with *sfz sfz*.
- Hn. 1, 2, 3:** Bass clef, rests throughout.
- C Tpt. 1, 2:** Treble clef, starting with *f* and ending with *sfz sfz*. Includes a "no mute" marking.
- Tbn. 1, 2:** Bass clef, starting with *f* and ending with *sfz sfz*.
- Tuba:** Bass clef, starting with *f* and ending with *sfz sfz*.
- Timp.:** Bass clef, starting with *ff* and ending with *sfz*. Includes a "violently" marking and a first ending "1.v."
- Perc. 1:** Percussion clef, rests throughout.
- Vln. I:** Treble clef, rests throughout.
- Vln. II:** Treble clef, rests throughout.
- Vla.:** Bass clef, rests throughout.
- Vc.:** Bass clef, starting with *f* and ending with *sfz sfz*. Includes a "unis." marking.
- D.B.:** Bass clef, ending with *fp* and a "arco" marking.

Tempo and dynamics markings include *f*, *sfz*, *ff*, *fp*, and *no mute*. The tempo is marked as ♩ = 80 *Suddenly cautious*.

T

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1
C. Bn.
Hn. 1, 2, 3
C Tpt. 1, 2
Tbn. 1, 2
Tuba
Timp.
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

1.
pp
Contrabassoon
pp
pp
arco
p
pizz.
p
unis. pizz.
p
arco
pp
pp
p
n pp

U
V

Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1, 2
 Bsn. 1
 C. Bn.
 Hn. 1, 2, 3
 C Tpt. 1, 2
 Tbn. 1, 2
 Tuba
 Timp.
 Perc. 2
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

p *mp* *mf* *f* *sfz* *sf* *pp* *mp* *sfz* *sfz* *sfz* *sfz* *arco* *pp* *sf*

Suspended Cymbal l.v.

W

X

♩ = 72 Slow, but going...

The score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1, 2:** Rests throughout.
- Ob. 1:** Rests until measure 7, then *mf* with *play out* instruction.
- E. Hn.:** Rests throughout.
- B♭ Cl. 1:** Rests throughout.
- B. Cl.:** Starts at *p*, moves to *mp* and *mf* in measure 7, then *p*.
- Bsn. 1:** Starts at *p*, moves to *mp* in measure 4, then *p* in measure 7.
- C. Bn.:** Starts at *p*, moves to *mp* in measure 4, then *p* in measure 7.
- Hn. 1, 2, 3:** Rests throughout.
- C Tpt. 1, 2:** Rests throughout.
- Tbn. 1, 2:** Starts at *p* in measure 1.
- Tuba:** Starts at *p* in measure 1.
- Timp.:** Rests throughout.
- Perc. 2:** Starts at *pp* for *Sus. Cymb.* in measure 7, then *mp* for *I.v.* in measure 8.
- Vln. I:** Starts at *ppp*, moves to *mf* in measure 7, then *p*.
- Vln. II:** Starts at *p*, moves to *mp* in measure 4, then *mf* and *p* in measure 7.
- Vla.:** Starts at *p*, moves to *mp* in measure 4, then *p* in measure 7.
- Vc.:** Starts at *p*, moves to *mp* in measure 4, then *p* in measure 7.
- D.B.:** Starts at *p*, moves to *mp* in measure 4, then *p* in measure 7.

♩ = 72 Slow, but going...

♩ = 72 Slow, but going...

----- **A1** $\text{♩} = 96 \text{ ...and going}$ ----- **B1** $\text{♩} = 104 \text{ ...keep going}$ -----

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1
(*p*) pp

B. Cl.
(*p*) pp

Bsn. 1, 2
1. *play out*
f

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2
1. *play out*
f

Tuba
mp

----- $\text{♩} = 96 \text{ ...and going}$ ----- $\text{♩} = 104 \text{ ...keep going}$ -----

Timp.

----- $\text{♩} = 96 \text{ ...and going}$ ----- $\text{♩} = 104 \text{ ...keep going}$ -----

Vln. I
ppp *f* *mf*

Vln. II
ppp *mf* *f* *mf*

Vla.
(*mf*) *f*

Vc.
(*mf*) *f* *arco*

D.B.
(*p*) pp *f* *unis.*

C1

----- (♩ = 112 ...almost there) -----

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1, 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

----- (♩ = 112 ...almost there) -----

Timp.

----- (♩ = 112 ...almost there) -----

Vln. I

Vln. II

Vla.

Vc.

D.B.

D1

♩ = 120 ...and we're here!

E1

Fl. 1 *expressively*
mf
A. Fl. *expressively*
mf

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1
Bassoon
Bsn. 2
mp

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

♩ = 120 ...and we're here!

Timp.

Vln. I
(p)

Vln. II
mf

Vla.
mf
pizz.

Vc.
mf
pizz.

D.B.

F1

Fl. 1 *ppp*

A. Fl. *ppp*

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1 *p*

Bsn. 2 *mp* *p* *p*

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba *p* *mp*

Timp.

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc. *p*

D.B. *p* *mp*

G1

Fl. 1

A. Fl.

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *mf* *p* *arco* *p* *mf* *p* *mf* *p*

Fl. 1

A. Fl.

Ob. 1, 2

B♭ Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mf

p

1.

p

mp

mf

p

p

p

p

p

II *molto rit.* — — — — — **J1** ♩ = 120 *Implacably bestial*

The score is divided into three systems. The first system includes Flute 1, Flute 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, Bassoon 2, Horns 1, 2, & 3, Trumpet 1 & 2, and Tuba. The second system includes Timpani, Percussion 1 (with a 'lv. sempre' section), Harp, and Piano. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with frequent time signature changes (3/8, 7/8, 3/4, 5/8, 2/4) and dynamic markings ranging from *ppp* to *sfz*. The tempo is marked *molto rit.* and the mood is *Implacably bestial*. The score includes various performance instructions such as *mf*, *f*, *p*, *mp*, *ppp*, *pp*, *p*, *sfz*, *div.*, and *pizz.*

K1

Fl. 1

A. Fl.

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3

C Tpt. 1, 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *mp* *p* *mp*

B. Dr.

mp *mf* *mp* *p* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

2. **muted**
solo, with derision
f

play out
f

8^{vb}
P
(ped. sim.)

mf

L1

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2, 3

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[muted]
solo, with derision
f sempre
back off
f sempre

(mp)

(mp)

f sempre

(8th)
(P) → (ped. sim.)

(mf)

mp sempre

mp sempre

M1 N1

Fl. 1 *ff* Fl. 2

Fl. 2 *ff*

Ob. 1

E. Hn. *f sempre*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1, 2

Hn. 1, 2, 3

C Tpt. 1

C Tpt. 2

Tbn. 1, 2 *mf sempre*

Tuba

Timp. *mf*

Perc. 1 B. Dr. *mf*

Perc. 2 4 Toms *f*

Pno. *f sempre* (8th)

Vln. I *f*

Vln. II *f* div. pizz.

Vla. *mf*

Vc. *mf*

D.B. *mf*

This musical score is for a section labeled O1 and P1. It features a variety of instruments:

- Flutes (Fl. 1, 2):** Fl. 1 and Fl. 2 play melodic lines with accents and dynamic markings like *sf*.
- Woodwinds:** Includes Oboes (Ob. 1, 2), Bass Clarinets (B♭ Cl. 1, 2), Bassoon (Bsn. 1), and Contrabassoon (C. Bn.).
- Brass:** Horns (Hn. 1, 2, 3), Trumpets (C Tpt. 1, 2), Trombones (Tbn. 1, 2), and Tuba.
- Percussion:** Timpani (Timp.), Snare Drum (B. Dr.), and 4 Tomms.
- Piano (Pno.):** Provides harmonic support with dynamic markings like *f sempre* and *ff*.
- Strings:** Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score includes various performance instructions such as *no mute*, *mf*, *f*, *pp sub.*, *pizz.*, and *ped. sim.*. The piece is in 2/4 time and features a key signature of two flats.

Q1

Picc. *fff* Piccolo

Fl. 2 *fff*

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *fff*

C. Bn. *fff*

Hn. 1 *fff*

Hn. 2, 3 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tuba *fff*

Timp. *p mp mf sfz sfz sfz*

Perc. 1 B. Dr. *p mp mf sfz sfz sfz*

Perc. 2 4 Toms *sfz sfz sfz sfz*

Pno.

Vln. I *mp mf f arco*

Vln. II *mp mf f arco*

Vla. *mp mf f arco*

Vc. *mp mf f unis. arco*

D.B. *mp mf f unis. arco*

The End

This page of a musical score features 25 staves for various instruments. The woodwinds include Piccolo, Flute 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1, Contrabassoon, Horn 1, Horns 2 and 3, C Trumpet 1 and 2, Tenor Trombone 1 and 2, and Tuba. The percussion section includes Timpani (with dynamics p, mp, mf, sfz), Bass Drum (B. Dr., with dynamics p, mp, mf, sfz), and 4 Toms (with dynamics sfz). The strings section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.), all with dynamics mp, mf, f and playing arco. A box labeled 'Q1' is at the top right. The piece concludes with 'The End' at the bottom right.

APPENDIX A
NOTES ON PART I

Approx. Dur. 10'15"

1. THE DARK WOOD 3'30"

2. LIMBO 6'45"

Among the most artfully crafted symbols of Dante's epic poem lies in the architecture and geography of the Inferno. Hell is framed as a series of concentric circles descending into the gargantuan pit of the underworld. The so-called Nine Circles are perhaps some of the most enduring symbols, having been referenced countless times in Western literature, art, theology and popular culture. God's justice, as envisioned by the poet, divides each soul into a separate region of the afterlife, the punishment or reward fitted to the nature of the most characteristic sin or virtue of the deceased. Each circle of hell embodies not just a different cardinal sin, but also the specific variants of that sin. The Pilgrim's literal descent into hell is further punctuated by the figurative descent into moral failure; the deeper he travels, the more grievous the sin, and thus, the punishment.

Larger conceptual and geographical divisions frame the volume as well. The Inferno opens in a dark and forlorn wood, devoid of focus, encapsulating the Pilgrim's own loss of moral direction. The Vestibule, a barren and scorched wasteland between the Dark Wood and Circle I, houses the Bannerless, those who upheld no beliefs in life, and thus, deserve neither entry into hell, nor ascent to Purgatory or Paradise. Circle I, dubbed Limbo, is depicted as a featureless region surrounding an alabaster fortress. Here resides the virtuous pagans, those who lived as exemplars of their age, but were never baptized as Christians, and thus, denied entry into Paradise. It is here that Dante's own guide and mentor, Virgil, normally must spend his years in eternity. Though neither pain nor torture is inflicted on these vestal souls, the abnegation of God's light (a common theme in the Divine Comedy) stands as punishment enough.

These scenes represent sins of omission. Though the damned who reside here have committed no crimes against themselves or others, they are nonetheless sentenced to the pit, the first group for lacking all belief, and the second for dying unbaptized and unshriven.

APPENDIX B
NOTES ON PART II

Approx. Dur. 12'15"

3. STYX 2'55"

4. HERETICS 3'15"

5. MALICE AND PRIDE 6'05"

Various rivers flow through the depths of Dante's poetic hell, a geographic feature that serves as a unifying thread that binds the entire Inferno. Each demarcates major sections of the pit, separating the descending circles both physically and metaphysically. The River Acheron acts as a natural barrier, starkly isolating the Dark Wood from the entrance to hell proper. Upper Hell, which includes the Vestibule, Circle I (Limbo), and Circles II through V, represents sins of either omission, deprivation, or incontinence. These are the sins of appetite or uncertainty, such as Lust, Gluttony, or Sloth. The River Styx, a vast swamp and moat, encircles the gates of the City of Dis, the dire metropolis wherein Lower Hell sits, a further bisecting of the symbolic traits of sin through geographic separation.

Immediately within the walls of Dis resides the realm reserved for heresy, a region between Circle V and Circle VI, but belonging to neither. Those imprisoned here are punished not for crimes, but for beliefs. Rather than merely not believing in God, these souls actively denied God, or acted as false prophets against the divine. As with the Vestibule, their disbelief is condemned for all eternity, yet deprived of the novelty of definition.

Circles VIII and IX, representing the deepest fathoms of hell, and thus moral failure, is reserved for those guilty not merely of excess appetites or violent acts, but for those who did such things with purpose, fraud, and foresight; these were the men and women who knowingly committed their sins, whether through malice or pride, with the intention to harm or the intention to take. Circle VIII is subdivided into ten smaller malebolges, or evil pockets, each manifesting a different aspect of fraudulent practice.

And finally Cocytus, the frozen final river of Hell, as well as the ninth and final circle. Satan dwells here unto perpetuity, frozen within the river of ice. Here, at the nadir of Dante's poetic Earth, the Great Deceiver remains trapped, the literal furthest point in existence from God's light and grace.

And it is through here that Dante, the Pilgrim, must pass.

APPENDIX C
INSCRIPTION

Per me si va ne la città dolente,
per me si va ne l'eterno dolore,
per me si va tra la perduta gente.
Giustizia mosse il mio alto fattore:
fecemi la divina podestate,
la somma sapienza e 'l primo amore.
Dinanzi a me non fuor cose create
se non etterne, e io eterno duro.
Lasciate ogni speranza, voi ch'entrate.

Through me you go to the grief wracked city;
Through me you go to everlasting pain;
Through me you go a pass among lost souls.
Justice inspired my exalted Creator:
I am a creature of the Holiest Power,
of Wisdom in the Highest and of Primal Love.
Nothing till I was made was made,
only eternal beings. And I endure eternally.
Abandon all hope — Ye Who Enter Here.

-Inscription on the gates to Hell proper.