

Fédération Musicale  
de l'Ain  
n°34

**BELWIN**

# **SYMPHONIC BAND**

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

## **PURGATORIO** From "The Divine Comedy"

ROBERT W. SMITH

### **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
- 1 B $\flat$  Bass Clarinet
- 1 E $\flat$  Contrabass Clarinet
- 2 Bassoon
- 1 1st E $\flat$  Alto Saxophone  
(B $\flat$  Soprano Saxophone)
- 1 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 2 1st B $\flat$  Trumpet
- 2 2nd B $\flat$  Trumpet
- 2 3rd B $\flat$  Trumpet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Baritone
- 1 Baritone T.C
- 4 Tubas
- 1 Timpani
- 1 Piano
- 2 Mallet Percussion  
(Xylophone, Taiko Drum  
(opt. low Tom-Tom),  
Chimes)
- 2 Percussion I  
(Snare Drum, Taiko Drum  
(opt. low Tom-Tom))
- 1 Percussion II (Bass Drum)
- 2 Percussion III  
(Crash Cymbals,  
Suspended Cymbal,  
Large Beaded Gourd, Cabasa)

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# PURGATORIO

From "The Divine Comedy"

ROBERT W. SMITH

## PROGRAM NOTES

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

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

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

## NOTES TO CONDUCTOR

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

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

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

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

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

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

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

Robert W. Smith

CONDUCTOR

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

# PURGATORIO

From "THE DIVINE COMEDY"

Composed and Arranged by  
ROBERT W. SMITH (ASCAP)

*L*

*J = 64*

*Cantabile J = 64*

C Piccolo

C Flute

Oboe

B♭ Clarinets

B♭ Bass Clarinet

E♭ Contra Bass Clarinet

Bassoon

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Piano

*Cantabile J = 64*

B♭ Trumpets

Horns in F

Trombones

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

BD9751C

*Rit*

$\uparrow$   $\downarrow$   $\rightarrow$   
J = (102) 112

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

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

*p*

*rit.*

*mf*

*mf*

J = 102

*Wmp*

Puissant

Conductor  $3 \frac{7}{8}$  6/80

10 Powerful Rubato  $J=76-80$

Picc. *ff*

Fl. 1 *ff* Solo *f* *3* *3* *7*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

C.B. Cl. *ff*

Bsn. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Piano *ff*

10 Powerful Rubato  $J=76-80$

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff* tutti Solo

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff* Xyl.

Timp. *ff*

Perc. 1 *ff* Snare Drum

Perc. 2 *ff* Bass Drum

Perc. 3 *ff* Cr. Cyms

*ff* chokes 10 11 12 13 14

$\text{♩} = 102$

Conductor - 4

$\text{♩} = 68/12$

$\text{♩} = 102$

16 Powerful

Rubato  $\text{♩} = 68-72$

Picc.

Fl. 1

Ob. 1

Cls. 1

Cls. 2

Cls. 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Piano

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Soprano Sax solo

Rubato  $\text{♩} = 68-72$

16 Powerful

tutti

Solo

Conductor - 5

$J = 108$

*trina. trerue de force*

22 Drudgily J = 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 *trina* 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 *p*

23 Drudgily J = 108

1 drag right foot step w/ left foot

Tpts. 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.

Timp.

Perc. 1  $\frac{5}{4}$

Perc. 2  $\frac{5}{4}$

Perc. 3  $\frac{5}{4}$  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

Cl. 1  
2  
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

27

Trpts. 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

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. 1  
2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

35

Taiko Drum (opt. low tom)

31 32 33 34 35

Conductor - 8

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

Trpts. 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* *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

4

$\text{♩} = 152$   
Conductor - 11

4

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

Talko Drum (opt. low tom)

50

51

52

53

54

Conductor - 12

The score is for a conductor and covers measures 55 to 58. It features the following parts:

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

Measure 55 includes dynamic markings *f* and *p*, and the instruction *cresc. poco a poco*. The score is written in 4/4 time with a key signature of one sharp (F#).

Conductor - 13

4

6

59 Furious!

63

Picc. 1 2

Ob. 1 2

Cl. 1 2 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

B. Sax.

Piano

59 Furious!

63

Tpts. 1 2 3

Hns. 1 2 3 4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

cue: Horn

cue: Horn

for

chokes

59 60 61 62 63

Conductor - 14

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

64 65 66 67 68



Conductor - 15

Handwritten number 4 in the top left corner and handwritten number 6 in the top right corner.

The score is for a conductor and includes the following parts:

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

Measures 69, 70, 71, and 72 are indicated at the bottom of the score.

73 Ritual Chant

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

73 Ritual Chant

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

Conductor - 17

This musical score is for a conductor's part, labeled "Conductor - 17". It is a page from a larger score, as indicated by the page numbers 78, 79, 80, 81, and 82 at the bottom. The score is written for a full orchestra and includes the following instruments and parts:

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

The score is in 3/4 time and features a key signature of one flat (B-flat). The lyrics "De - o" are written below the notes for the Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Baritone Saxophone, Tuba, and Trombone parts. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. A large handwritten "4" with a diagonal slash is present at the top left of the page. A large handwritten "3" is written on the right side of the score, spanning across the Saxophone, Piano, and Trumpet parts.

Conductor - 18

*cantant flottant*

Musical score for conductor page 18, measures 83-88. The score includes staves for various instruments and vocal parts. Key annotations include:

- Measure 83: **83** (circled), *mp*
- Measure 87: **87** (circled), *Flowing*, *Chant "Ah"*, *mp*
- Measure 88: **88** (circled), *Chant "Ah"*, *mp*

The score is arranged in a standard orchestral layout with woodwinds, strings, and percussion. The vocal parts (A. Sax., T. Sax., B. Sax.) are marked with *mp* and *Chant "Ah"*. The piano part is marked with *mp*. The percussion parts (Milt. Perc., Tomp.) are marked with *sf*.

Conductor - 19

This page of a musical score, labeled 'Conductor - 19', contains staves for the following instruments:

- 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

The score includes a large handwritten 'F' with a circled '3' in the upper right section, likely indicating a rehearsal mark. The page number '19' is printed at the bottom center.

Conductor - 20

This page of a musical score, labeled 'Conductor - 20', contains staves for the following instruments and parts:

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

The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The page number '20' is centered at the top. At the bottom of the page, the measure numbers 95, 96, 97, 98, and 99 are indicated below the corresponding measures.

*Picc*

103 *Play*

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

103 *Play* *Harmon (stem out)* *Play*

Tpts. 1 2 3

Hns. 1 2 3 4

*Cor*

Tbn.

Bar.

Tuba

Mit. Perc. *Chimes*

Timp.

Perc. 1

Perc. 2

Perc. 3

100 101 102 103 104

Conductor - 22

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

105 106 107 108 109 110



Conductor - 23

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

111 112 113 114 115

*molto Rit - -*

Picc. *molto rit.*

Fl. 1 *molto rit.*

Fl. 2 *molto rit.*

Ob. 1 *molto rit.*

Ob. 2 *molto rit.*

Cls. 1 *molto rit.*

Cls. 2 *molto rit.*

Cls. 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

Rit

Conductor - 25

4

$\text{♩} = 172$

127 With building intensity  $\text{♩} = 172$

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  $\text{♩} = 172$

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn.

Bar.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Taiko Drum (opt. low tom)

Taiko Drum (opt. low tom)

Susp. Cym.

123 124 125 126 127

4

131 With great rage!

Picc.

Fl. 1  
2

Ob. 1  
2

1  
2

Cl. 3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

131 With great rage!

Tpts. 1  
2  
3

1  
2  
3  
4

Hns.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

128 129 130 131 132

Conductor - 27

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

135

Trpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn.

Bar.

Tuba

Milt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

133 134 135 136 137

Conductor - 28

This page of a musical score, titled "Conductor - 28", contains staves for the following instruments:

- 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. (three staves)
- Bar.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Handwritten annotations include "pick a note" with a diamond symbol and dynamic markings such as *p* and *ff*. The score is divided into measures numbered 138 through 142.

138

139

140

141

142

Conductor - 29

This page of a musical score, labeled 'Conductor - 29', covers measures 143 through 147. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bass Clarinet, Bassoon, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombone, Baritone, and Tuba. The percussion section includes Mallet Percussion, Timpani, and three different Percussion parts (1, 2, and 3). The Piano part is shown in grand staff notation. The score features complex rhythmic patterns, including many triplets and sixteenth-note runs, particularly in the woodwind and percussion parts. Dynamic markings such as *f* (forte) and *tr* (trill) are present throughout. The bottom of the page is marked with measure numbers 143, 144, 145, 146, and 147.

Conductor - 30

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

1  
2  
3

Tpts.

1  
2  
3  
4

Hns.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

148 149 150 151



Conductor - 31

8 →

$\text{♩} = 192$

*pass top ite*

155 Final!  $\text{♩} = 192$

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, Milt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score spans measures 152 to 156. A large handwritten '8' with an arrow points to measure 155, which is marked 'Final!'. A circled '8' is also present in the Tpts. section. Dynamic markings include *sf*, *f*, and *mp*. Performance instructions include 'Final!' and 'Large Banded Gourd (double as numbers allows)'. The percussion parts feature triplet markings.

Conductor - 32

This page of a musical score is titled "Conductor - 32" and contains measures 157 through 162. The score is arranged in a vertical stack of staves for various instruments. The instruments listed on the left are: Picc., Fl. (1 and 2), Ob. (1 and 2), Cls. (1, 2, and 3), B. Cl., C.B. Cl., Bsn., A. Sax. (1 and 2), T. Sax., B. Sax., Piano, Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbn., Bar., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The notation includes rests for most instruments, while the Percussion section (Mlt. Perc., Timp., Perc. 1, Perc. 2, Perc. 3) has active rhythmic patterns. The measures are numbered 157, 158, 159, 160, 161, and 162 at the bottom of the page.

8

163

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.

cue: Horn

Piano

163

1  
2  
3

Tpts.

Cor

1  
2  
3  
4

Hrn.

*guttural*

*f guttural*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

163 164 165 166 167 168

Conductor - 34

*Construction*

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 - 35

This page of a musical score, labeled 'Conductor - 35', contains the following parts and markings:

- Picc.**: Piccolo flute, marked *cresc. poco a poco*.
- Fl.**: Flute 1 and 2.
- Ob.**: Oboe 1 and 2.
- Cl.**: Clarinet 1 and 2.
- B. Cl.**: Bass Clarinet.
- C.B. Cl.**: Contrabass Clarinet.
- Bsn.**: Bassoon.
- A. Sax.**: Alto Saxophone 1 and 2.
- T. Sax.**: Tenor Saxophone.
- B. Sax.**: Baritone Saxophone.
- Piano**: Grand piano.
- Tpts.**: Trumpets 1, 2, and 3, marked *cresc. poco a poco* and *mp*.
- Hns.**: Horns 1, 2, 3, and 4, with *flutter* markings.
- Tbn.**: Trombones 1, 2, and 3, marked *mp*.
- Bar.**: Baritone.
- Tuba**: Tuba.
- Mlt. Perc.**: Mallet Percussion.
- Timp.**: Timpani, marked *Solo* and *f*.
- Perc. 1, 2, 3**: Three different percussion parts.

The score spans measures 175 to 179. A circled 'X' is present at the end of the Timp. staff in measure 179.



Conductor - 37

Picc.

Fl. 1  
2

Ob. 1  
2

Cls. 1  
2  
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

185 186 187 188 189

*allegretto*

Conductor - 38

191 *gradually fading into the distance...*

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (1, 2, and 3), Bassoon, and Contrabass Clarinet. The saxophone section includes Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The piano part is shown in grand staff. The brass section includes Trumpets (1, 2, and 3), Horns (1, 2, 3, and 4), Trombones, Baritone, and Tuba. The percussion section includes Mallet Percussion, Timpani, and three different Percussion parts (1, 2, and 3). A 'Soprano Sax solo' is marked for the Alto Saxophone 1 part starting at measure 191. The dynamic marking *mf* is present for the solo. The tempo is *allegretto*. The score spans measures 190 to 194.

190

191

192

193

194



Conductor - 39

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2  
3

B. Cl.

C.B. Cl.

Bsn.

A. Sax. 1  
2

T. Sax.

B. Sax.

Piano

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

195 196 197 198

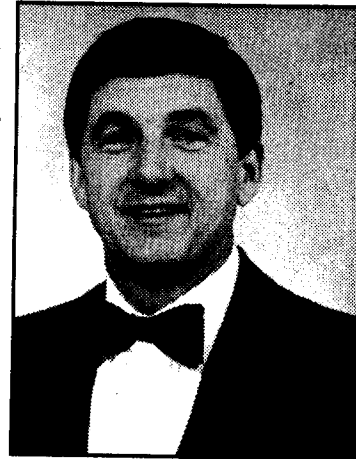
Conductor - 40

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

- Picc.**: Piccolo, marked *decresc. poco a poco*.
- Fl.**: Flutes, 1 and 2, marked *decresc. poco a poco*.
- Ob.**: Oboes, 1 and 2, marked *decresc. poco a poco*.
- Cls.**: Clarinets, 1, 2, and 3.
- B. Cl.**: Bass Clarinet.
- C.B. Cl.**: Contrabass Clarinet.
- Bsn.**: Bassoon.
- A. Sax.**: Alto Saxophone, 1 and 2.
- T. Sax.**: Tenor Saxophone, marked *decresc. poco a poco*.
- B. Sax.**: Baritone Saxophone, marked *decresc. poco a poco*.
- Piano**: Grand piano.
- Tpts.**: Trumpets, 1, 2, and 3, marked *decresc. poco a poco*.
- Hns.**: Horns, 1, 2, 3, and 4, marked *decresc. poco a poco*.
- Tbn.**: Trombones, 1, 2, and 3.
- Bar.**: Baritone.
- Tuba**: Tuba.
- Mlt. Perc.**: Multiple Percussion.
- Timp.**: Timpani.
- Perc. 1**: Percussion 1.
- Perc. 2**: Percussion 2.
- Perc. 3**: Percussion 3.

The score spans measures 199 to 203. The key signature is one sharp (F#), and the time signature is 4/4. The overall dynamic is *decresc. poco a poco* (decreasing little by little).

**Dr. J. Patrick Rooney** is an active clinician, adjudicator and has served as guest conductor for numerous All State and honor bands throughout the country. He is the Director of Bands and Professor of Music at James Madison University, where he directs the dynamic band program that consists of three symphonic bands and the 1994 Sudler Award winning Marching Royal Dukes. Along with his band activities at JMU, Dr. Rooney teaches graduate and undergraduate conducting and wind literature.



**Robert W. Smith** is one of the most popular and prolific composers of wind literature in America today. He has over 230 publications to his credit. From the Welcoming Ceremonies in Japan honoring President Ronald Reagan to Opening Day at Dodger Stadium . . . from the opening of the Macy's Thanksgiving Day Parade telecast to the Ringling Bros. Barnum & Bailey Circus, his music is widely accepted by all ages. In addition to his composition endeavors, Mr. Smith is an active producer, guest conductor, clinician and lecturer. He currently is on the faculty at James Madison University in Harrisonburg, VA.

Printed in USA



**WARNER BROS. PUBLICATIONS**  
15800 N.W. 48th Avenue • Miami, Florida 33014  
A Warner Music Group Company



**\$9.00**  
In USA  
**BD9751C**