



BELWIN SYMPHONIC BAND

INSTRUMENTATION

- 1 Conductor
- 1 C Piccolo
- 3 1st C Flute
- 3 2nd C Flute
- 2 Oboe
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 1 E♭ Contrabass Clarinet
- 2 Bassoon
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 2 1st B♭ Trumpet
- 2 2nd B♭ Trumpet
- 2 3rd B♭ Trumpet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Baritone
- 1 Baritone T.C.
- 1 Piano
- 4 Tuba
- 2 Mallet Percussion (Bells, Marimba, Xylophone, Chimes)
- 1 Timpani
- 2 Percussion I (Tom-Toms, Bass Drum, Triangle)
- 2 Percussion II (Tam-Tam, Heavy Chain, Whip, Triangle)
- 2 Percussion III (Crash Cymbals, Suspended Cymbal, Wind Chimes)

THE INFERNO

Movement From THE DIVINE COMEDY

ROBERT W. SMITH (ASCAP)

DIVINE COMEDY is a movement work based on Dante Alighieri's literary classic of the same name. The trilogy is very basic: One day Dante finds himself lost in a dark wood. 1. Virgil, the revered Roman poet, appears and rescues him. Virgil leads Dante through the circles of Hell and Purgatory. Dante, having confessed his faults, and Beatrice leads him into Paradise and attains a glimpse of the face of God.

"Inferno" is the first movement in *The Divine Comedy*. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the poetic retribution. In other words, man's eternal damnation in Hell is directly caused by the nature and weight of his sin on earth.

Dante's journey through Hell is divided into four sections. The opening melodic statement by the oboe is the "Incontinence." As Dante finishes his relatively short journey through the "Incontinence," he is confronted with the Wall of Dis (the gate into Hell). The next section is the "Violence" with its incredibly intense storms and winds. The "Fraud" follow the violent sinners. The composer used the sin of "Fraud" as the formation of this section of the musical work. Dante describes the sinners as being endlessly in a circle, clothed in coats of lead, which represent the weight of their sin on earth.

The final section of the movement features the sins of "treacherous fraud." As Dante enters this circle of Hell, he is greeted by a blast of a bugle. "Not even Roland's horn, which followed on the sad defeat of the Holy Grail, was as dread as this." Dante and Virgil are confronted by giants who are constantly pelted with bolts of thunder. Their journey is interrupted by the sight of Dis (Lucifer) whose three mouths are the gates to Hell. Brutus, and Cassius. Dante and Virgil climb down the flanks of Lucifer, leaving the fiery world of "The Inferno" behind.



Commissioned by the JAMES MADISON UNIVERSITY BAND, Harrisonburg, VA, Dr. J. Patrick Rooney, Director of Bands

THE INFERNO

(from the "Divine Comedy")

CONDUCTOR

Lamenting $J = 72$

ROBERT W. SMIT

C Piccolo

C Flutes 1 2

Oboe Solo *mf freely*

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophones 1 2 (cue: Oboe) Solo *mf freely*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lamenting $J = 72$

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Piano

Mallet Percussion

Timpani

Percussion I

Percussion II

Percussion III

Picc.

Fls. 1 2

Ob.

1 2 3

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2 3

Tpt. 1 2 3

Hrn. in F 1 2 3 4

Trp. 1 2 3 4

Trb. 1 2 3 4

Trb. 5 6 7 8

Trb. 9 10 11 12

Trb. 13 14 15 16

Trb. 17 18 19 20

Trb. 21 22 23 24

Trb. 25 26 27 28

Trb. 29 30 31 32

Trb. 33 34 35 36

Trb. 37 38 39 40

Trb. 41 42 43 44

Trb. 45 46 47 48

Trb. 49 50 51 52

Trb. 53 54 55 56

Trb. 57 58 59 60

Trb. 61 62 63 64

Trb. 65 66 67 68

Trb. 69 70 71 72

Trb. 73 74 75 76

Trb. 77 78 79 80

Trb. 81 82 83 84

Trb. 85 86 87 88

Trb. 89 90 91 92

Trb. 93 94 95 96

Trb. 97 98 99 100

Solo

f

5 6 7 8

Conductor - 3

Bombastic $\text{♩} = 56$

9

Picc. ff ffp

Fls. ff ffp

Ob. ff ffp

1 ff ffp

2 ff ffp

3 ff ffp

B. Cl. ff ffp

Ob. Cl. ff ffp

Bsn. ff ffp

A. Saxs. ff ffp Play a2

T. Sax. ff ffp

Bar. Sax. ff ffp

10 **Bombastic** $\text{♩} = 56$ div.

1 ff ffp

2 ff ffp

3 ff ffp

1 ff ffp

2 ff ffp

3 ff ffp

4 ff ffp

1 ff ffp

2 ff ffp

3 ff ffp

Bar. ff ffp

Tuba ff ffp

Pno. ff ffp

Mlt. Perc. ff ffp Bells

Timp. ff ffp

Perc. I ff ffp Toms

Perc. II ff ffp Bass Drum

Perc. III ff ffp Tam-tam

ff ffp Cr. Cym.

ff ffp Susp. Cym.

9 10 11 12

Picc.

Fls.

Ob.

1

2

3

B. Cl.

E♭ Cl.

Bsn.

A. Saxs.

T. Sax.

Bar Sax.

1

2

3

Tpts.

1

2

3

Hrn. in F

1

2

3

Ths.

Bar.

Tuba

P.

Triangle

13

P

14

15

16

Conductor - 5

With intensity $J = 172$

20

Picc. *rall.* *ff*

Fls. *rall.* *ff*

Ob. *rall.* *ff*

1 *rall.* *ff*

Clas. 2 *rall.* *ff*

3 *rall.* *ff*

B. Cl. *rall.* *ff*

Cb. Cl. *rall.* *ff*

Bsn. *rall.* *ff*

A. Saxes. *rall.* *ff*

T. Sax. *rall.* *ff*

Bar. Sax. *rall.* *ff*

20 With intensity $J = 172$

1 *rall.* *ff*

Tpts. 2 *rall.* *ff*

3 *rall.* *ff*

Hns. in F 1 *rall.* *ff*

2 *rall.* *ff*

3 *rall.* *ff*

4 *rall.* *ff*

1 *rall.* *ff*

Tbns. 2 *rall.* *ff*

3 *rall.* *ff*

Bar. *rall.* *ff*

Tuba *rall.* *ff*

Pno. *rall.* *ff*

Marimba *ff*

Mlt. Perc. *rall.* *ff*

Timp. *rall.* *ff*

Perc. I *rall.* *ff*

Perc. II *rall.* *ff*

Perc. III *rall.* *ff*

Tom-Toms *ff*

B.D. *ff*

17 18 19 20



Conductor - 6

Archivo-Jaime Cores

Picc.

Fls.

Ob.

1

2

3

B♭

B♭

B♭

B♭

A. Sax.

T. Sax.

B♭ Sax.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

Conductor - 7

28

Picc.

Fls.

Ob.

1

Clas.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxs.

T. Sax.

Bar. Sax.

1

2

3

Tpis.

1

2

3

4

Hns. in F

1

2

3

4

Tbns.

1

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mp

mf

p

mf

25

26

27

28

Picc.

Fl.

Ob.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

Conductor - 9

Picc.

Fla.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Temp.

Perc. I

Perc. II

Perc. III



Picc.

Fls.

Ob.

1

Cl.

2

3

B.C.

O.C.

F.

A.S.

T.S.

F.

T.

F.

T.

F.

T.

F.

T.

F.

T.

F.

T.

F.

T.

F.

T.

F.

T.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Picc., Fls., Ob., 1. Cls., 2. Cls., 3. Cls., B. Cl., Ch. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., 1. Tpts., 2. Tpts., 3. Tpts., Hns. in F, 1. Tbn., 2. Tbn., 3. Tbn., Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations, such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). There is a rehearsal mark 'a2' at the top right of the page. The page number '45' is visible at the bottom left.

BD4563C

Conductor - 13

Picc.
 Fls.
 Ob.
 1
 Cls. 2
 3
 B. Cl.
 Cb. Cl.
 Bsn.
 A. Saxes.
 T. Sax.
 Bar. Sax.
 1
 Tpts. 2
 3
 1
 Hns. in F 2
 3
 4
 1
 Tbn. 2
 3
 Bar.
 Tuba
 Pno.
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Perc. III

61 62 63 64 65 66 67

Picc.

Fls.

Obs.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

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54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

ff

mp

p

Conductor - 15

76

Picc.

Fis.

Ob.

1

2

3

Clas.

B. Cl.

Ch. Cl.

Bsn.

A. Saxs.

T. Sax.

Bar. Sax.

76

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

76 77 78 79 80 81 82 83

Picc.

Fls.

Ob.

1

2

3

Cl.

B. Cl.

Ch. Cl.

Db.

A. S.

T. S.

B. S.

1

2

3

4

5

6

7

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85

86

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88

89

90

Conductor - 17

96

Picc.

Fls.

Ob.

1

2

3

Clas.

B. Cl.

Ob. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpis.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Puo.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

91

92

93

94

95

96

97

98

♩ = 56

Picc.
 Fla.
 Ob.
 1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.
 10.
 11.
 12.
 13.
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 89.
 90.
 91.
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 97.
 98.
 99.
 100.
 101.
 102.
 103.
 104.
 105.
 106.
 107.
 108.

109

Impending doom $\text{♩} = 76$

Picc. *rit.*

Fls. *rit.*

Ob. *rit.*

1 *rit.*

Cl. 2 *rit.*

3 *rit.*

B. Cl. *ff p* *rit.*

Ob. Cl. *ff p* *rit.*

Bsn. *ff p* *rit.*

A. Sax. *rit.*

T. Sax. *rit.*

Bar. Sax. *rit.*

109 Impending doom $\text{♩} = 76$

1 *rit.*

Tpis. 2 *rit.*

3 *rit.*

Hns. in F 1 *rit.*

2 *rit.*

3 *rit.*

4 *rit.*

1 *rit.*

Tbns. 2 *rit.*

3 *rit.*

Bar. *rit.*

Tuba *ff p* *rit.*

Fno. *rit.*

Mil. Perc. *Solo*

Timp. *ff* *rit.* *ff*

Perc. I *ff* *rit.*

Perc. II *ff* *rit.*

Perc. III *ff* *rit.*

Wind Chimes

109

110

111

112

113

114

117

[illegible]

Conductor - 21

Picc.

Fls.

Ob.

1

2

3

Clas.

B. Cl.

Cb. Cl.

Bsn.

A. Saxs.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Temp.

Perc. I

Perc. II

Perc. III

125

Death of Othello

Picc.

Fls.

Ob.

Ca.

B.C.

C.C.

F.

A.S.

T.S.

B.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

T.F.

129

Footsteps

Picc. Footsteps rit.

Fls. Footsteps rit.

Ob. Footsteps rit.

1 Footsteps rit.

2 Footsteps rit.

3 Footsteps rit.

B. Cl. mp Footsteps rit.

Cl. Cl. mp Footsteps rit.

B. B. mp Footsteps rit.

A. S. (cue: F Horn 1-2) mp Footsteps rit.

T. S. (cue: F Horn 3) mp Footsteps rit.

B. S. mp Footsteps rit.

1 Footsteps rit.

2 Footsteps rit.

3 Footsteps rit.

H. 1 mp Footsteps rit.

H. 2 mp Footsteps rit.

H. 3 mp Footsteps rit.

1 Footsteps rit.

2 Footsteps rit.

3 Footsteps rit.

B. B. mp Footsteps rit.

T. B. mp Footsteps rit.

P. mp Footsteps rit.

M. P. rit.

T. mp rit.

P. I. f Heavy Chain rit.

P. II. Heavy Chain rit.

P. III. Heavy Chain rit.

136 137 138 139

Conductor - 25

140 Alarming $\text{♩} = 56$

Picc.

Fls.

Ob.

1

2

3

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

140 Alarming $\text{♩} = 56$
St. Mute *freely*

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Wind Chimes

f p

f p

accel.

rit.

ff

140 141 142 143 144 145

146 With Intensity $J = 172$

The musical score is for a conductor part, indicated by the 'Conductor - 26' label. It features a large blacked-out section on the left side of the page, covering the first few measures of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked as 'With Intensity $J = 172$ '. The score is divided into three systems, each containing multiple staves. The first system (measures 146-148) shows a complex rhythmic pattern with many notes. The second system (measures 149-151) is mostly blank, suggesting a rest or a section where the conductor is not active. The third system (measures 152-154) shows a continuation of the rhythmic pattern with notes and rests. The page numbers 146, 147, and 148 are visible at the bottom of the page.

Conductor - 27

This is a page from a musical score, likely for a symphony or concert band. The page contains staves for the following instruments:

- Pic.
- Fl.
- Ob.
- 1
- 2
- 3
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Sax.
- T. Sax.
- Bar. Sax.
- 1
- 2
- 3
- Tpts.
- 1
- 2
- 3
- 4
- Hns. in F
- 1
- 2
- 3
- Tbns.
- Bar.
- Tuba
- Pno.
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Perc. III

The score includes musical notation, dynamics (e.g., *mf*, *f*, *p*), and the word "viscous" written above some notes. The page number "152" is visible at the bottom.

154

Picc.

Fl.

Ob.

1

2

3

B♭

E♭

Bsn.

A Sax.

T Sax.

B♭ Sax.

1

2

3

4

5

6

7

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11

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13

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135

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137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

Conductor - 29

162

Picc.

Fls.

Ob.

1

2

3

Clas.

B. Cl.

Cb. Cl.

Bsn.

A. Saxs.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf

p

mf

Picc.

Fls.

Ob.

1

2

3

Cs.

B. Cl.

Ob. Cl.

Bm.

A. Sax.

T. Sax.

B. Sax.

1

2

3

Tpt.

1

2

3

4

5

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170

Picc. *f* *mf* *f* *mp*

Fls. *f* *mf* *f* *mp*

Ob. *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Cl. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

B. Cl. *f* *mf* *f* *mp*

Cb. Cl. *f* *mf* *f* *mp*

Bsn. *f* *mf* *f* *mp*

A. Saxes. *f* *mf* *f* *mp*

T. Sax. *f* *mf* *f* *mp*

Bar. Sax. *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Tpts. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Hns. in F 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

4 *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Tbns. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

Bar. *f* *mf* *f* *mp*

Tuba *f* *mf* *f* *mp*

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

Mlt. Perc. *f* *mf* *f* *mp*

Timp. *f* *mf* *f* *mp*

Perc. I *f* *mf* *f* *mp*

Perc. II *f* *mf* *f* *mp*

Perc. III *f* *mf* *f* *mp*

170 171 172 173 174 175 176

♩ = 56

Picc.

Fl.

Ob.

1

2

3

Ca.

B. Cl.

Ob. Cl.

Bass.

A. Sax.

T. Sax.

Bar. Sax.

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Picc. *ff* *ffp* *ff*

Fls. *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

B. Cl. *ff* *ffp* *ff*

Cl. Cl. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

A. Saxes. *ff* *ffp* *ff*

T. Sax. *ff* *ffp* *ff*

Bar. Sax. *ff* *ffp* *ff*

186 *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

4 *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

Bar. *ff* *ffp* *ff*

Tuba *ff* *ffp* *ff*

Pno. *ff* *ffp* *ff*

Mlt. Perc. *ff* *ffp* *ff*

Timp. *ff* *ffp* *ff*

Perc. I *ff* *ffp* *ff*

Perc. II *ff* *ffp* *ff*

Perc. III *ff* *ffp* *ff*

186 187 188 189 190 191

