

FULLSCORE HARMONIE  
**DANZAS DEL INFIERNO**  
**DANCES FROM HELL**  
*Bart PICQUEUR*

## Nederlands

### **Danzas Del Infierno - (Dances From Hell)**

*Danzas Del Infierno (Dances From Hell)* is de soundtrack van een imaginaire film. De beelden zijn dus niet concreet maar worden gevormd in de fantasie van achtereenvolgens de componist, de dirigent, de muzikant en tot slot de luisteraar.

Het scenario zou ongeveer als volgt kunnen gaan:

#### **The Devil's Dance Hall**

Na een fijn maar zondig leven dalen de zielen van Adelbrecht en Engelbrecht af tot de duistere diepten van de hel. In de verte achter hen klinken nog de echo's van aardse klaagzangen. Over de grond en door de lucht beweegt een venijnig en slijmerig ongedierte zich voort.

Wanneer plots een hels licht wordt aangestoken bevinden zij zich te midden van miljoenen lotgenoten in een reusachtige balzaal met 6 hoge zuilen en 6 gigantische kroonluchters. 6 lakeien kondigen plechtig de duivel aan (leitmotief) en prompt verschijnt haar rijzige silhouet: Lucifrina! Een zwart avondkleed met diep uitgesneden rug. Een hoge split aan haar eindeloze linkerbeen toont een glimp van haar wijnrode jaretelles. Ze kijkt recht in de ogen van Adelbrecht en nodigt hem uit met haar de dans te openen.

#### **The Devil's Tango**

In de tango maken we kennis met de duale persoonlijkheid van de duivel. Verleidelijk en gesofisticeerd aan de buitenkant versus fundamenteel malafide en geslepen van binnen. De dans begint zeer subtiel met de fugatische thema-inzetten als metafoor voor haar virtuose benenspel. Maar al snel laat ze de arme Adelbrecht alle hoeken van het parket zien, tot deze tenslotte uitgeput zeerzigt.

#### **Intermezzo**

Op zoek naar een nieuwe danspartner baant Lucifrina zich een weg tussen haar vers aangekomen pupillen. Engelbrecht gedraagt zich zo onopvallend mogelijk maar er is geen ontkomen aan.

#### **The Devil's Waltz**

Vanaf de eerste maten van de wals gaat het er zeer wild aan toe. De centrifugale krachten zorgen ervoor dat Engelbrecht nog nauwelijks de grond raakt. Onder het geweld van zijn te grote en te sterke partner wordt hij dusdanig vertrapeld dat de andere helbewoners hem smalend "compote" zullen noemen voor de rest van zijn dood.

#### **The Devil's Can Can**

Het initiatieritueel is voltooid. "A hell of a party" kan beginnen. Er wordt gezongen gedronken en gedanst, Als prelude op een hiernaamaals vol zoete zonden. Adelbrecht en Engelbrecht bekomen langzaam van de eerste schrik en hebben een verrassende ontmoeting met hun nieuwe buurman. (Hoe die in 1827 min of meer hetzelfde meemaakte is onderwerp voor "Dances from Hell" 2<sup>nd</sup> suite)

## English

### **Danzas Del Infierno - (Dances From Hell)**

*Danzas Del Infierno (Dances From Hell)* is the score from an imaginary film that takes place in the fantasies of the composer, the conductor, the musician, and finally, the listener. In five consecutive parts, the composer tells the story of ritual dances; the feminine version of the Devil, "Lucifrina"; impassioned fire dances; and much, much more.

#### **The Devil's Dance Hall**

After a great, but sinful, life, the souls of Adelbrecht and Engelbrecht descend into the dark depths of Hell. In the distance behind them, the echoes of earthly lamentations resound. Over the ground and through the air, moves a malignant and foul beast.

They suddenly find themselves among millions of their companions in misfortune when a hellish light is kindled in a giant ballroom with six tall pillars and six gigantic chandeliers. Six footmen proclaim the Devil's arrival (leitmotiv) and her tall silhouette promptly appears: Lucifrina! A black, backless evening gown, a long split up the

left leg showing glimpses of her wine red garters. She looks directly into Adelbrecht's eyes and invites him to open the dance with her.

### **The Devil's Tango**

In the tango, we are introduced to the Devil's dual personality. Seductive and sophisticated on the outside, yet fundamentally malicious and cunning inside. The dance begins with a very subtle fugal theme, setting up the metaphor for her virtuoso dancing. But she soon lets the poor Adelbrecht know that he is supremely outdanced, until he finally collapses from exhaustion.

### **Intermezzo**

In search of a new dance partner, Lucifrina paves her way through her newly arrived pupils. Engelbrecht tries to behave as unobtrusively as possible, but there is no escape.

### **The Devil's Waltz**

From the very first measures of the waltz, the dance is extremely wild. The centrifugal forces ensure that Engelbrecht rarely touches the ground. He is so trampled beneath the violence of his too large and too strong partner that the other residents of Hell will scornfully call him "compote" for the rest of his death.

### **The Devil's Can Can**

The initiation ritual is complete. One "hell of a party" can start. There is singing, drinking and dancing in a prelude to a sinfully sweet hereafter. Adelbrecht and Engelbrecht slowly get over the first shock and have a surprising meeting with their new neighbour. (The subject for the 2nd suite of "Dances from Hell" is about how he went through the same thing more or less in 1827.)

## **Français**

### **Danzas Del Infierno - (Dances From Hell)**

*Danzas Del Infierno (Dances From Hell)* est la bande originale d'un film imaginaire qui se déroule dans l'imagination du compositeur, du chef d'orchestre, du musicien et enfin de l'auditeur. En cinq parties successives, le compositeur raconte des danses rituelles, la version féminine du diable, « Lucifrina », les danses du feu endiablées, et bien d'autres choses...

### **The Devil's Dance Hall**

Après une vie agréable mais marquée par le péché, les âmes d'Albert et Englebert descendent jusqu'aux tréfonds obscurs de l'enfer. Derrière eux, dans le lointain, résonnent encore les échos de lamentations terrestres. Au sol et dans l'air évolue une vermine venimeuse et gluante.

Lorsque soudain s'allume une lumière aveuglante, ils se trouvent parmi des millions de compagnons d'infortune dans une gigantesque salle de bal avec 6 immenses piliers et 6 énormes lustres. 6 laquais annoncent solennellement le diable (leitmotiv), et soudain apparaît sa grande silhouette : Lucifrina ! Une robe de soirée noire profondément décolletée dans le dos. La fente de la robe sur son interminable jambe gauche laisse deviner des jarretelles rouge sang. Elle regarde Albert droit dans les yeux et l'invite à ouvrir le bal avec elle.

### **The Devil's Tango**

C'est par le biais du tango que nous faisons la connaissance de la personnalité double de la diablesse. Séduisante et sophistiquée à l'extérieur, et fondamentalement mauvaise et rusée à l'intérieur. La danse commence de façon très subtile, les motifs thématiques de fugue servant de métaphore pour son jeu de jambes virtuose. Mais très vite, elle emmène le pauvre Albert aux quatre coins de la piste, jusqu'à ce que ce dernier s'écroule, épuisé.

### **Intermezzo**

Cherchant un nouveau cavalier, Lucifrina se fraie un chemin parmi ses pupilles fraîchement arrivés. Englebert fait tout pour éviter de se faire remarquer, mais il n'échappe pas à son attention.

### **The Devil's Waltz**

Dès les premières mesures de la valse, c'est la grande sauvagerie. Les forces centrifuges font complètement perdre pied à Englebert, qui ne touche presque plus le sol. Sous la violence de sa partenaire trop grande et trop forte, il se fait piétiner à tel point que les autres résidents de l'enfer le surnommeront « compote » pour le restant de sa mort.

### **The Devil's Can Can**

Le rituel d'initiation est terminé. La soirée infernale peut commencer. On chante, on boit et on danse en prélude à un au-delà rempli de doux péchés. Albert et Englebert se remettent doucement de leur première frayeur, et font la rencontre étonnante de leur nouveau voisin. (Les aventures similaires de ce dernier en 1827 feront l'objet de « Dances from Hell » 2<sup>nd</sup> suite.)

## **Deutsch**

### **Danzas Del Infierno - (Dances From Hell)**

*Danzas Del Infierno (Dances From Hell)* ist der Soundtrack eines imaginären Films, der sich in der Fantasie des Komponisten, des Dirigenten, des Musikers und schließlich des Zuhörers abspielt. In fünf aufeinanderfolgenden Teilen erzählt der Komponist die Geschichte ritueller Tänze, der weiblichen Version des Teufels „Lucifrina“, aufpeitschender Feuertänze und noch viel mehr ...

### **The Devil's Dance Hall**

Die Seelen von Adelbrecht und Engelbrecht fahren nach einem ereignisreichen aber auch sündigen Leben in die tiefen Abgründe der Hölle. Weit hinter ihnen ertönen die Echos des weltlichen Wehklagens. Eine garstige bösertige Bestie schleicht über den Grund und erfüllt die Luft.

Als ein riesiger, von sechs hohen Säulen umrahmter Tanzsaal vom höllischen Licht sechs riesiger Kronleuchter erstrahlt, finden sich die zwei plötzlich mitten unter Millionen von Leidensgenossen wieder. Sechs Diener verkünden das Eintreffen der Teufelin (Leitmotiv) und kurz darauf erscheint ihre Silhouette: Lucifrina! Geleitet in ein schwarzes rückenfreies Abendkleid mit hohem Schlitz am linken Bein, erlaubt sie einen flüchtigen Blick auf ihr weinrotes Strumpfband. Sie sieht Adelbrecht direkt in die Augen und fordert ihn zum Eröffnungstanz auf.

### **The Devil's Tango**

Der Tango enthüllt die gesplante Persönlichkeit der Teufelin. Nach außen spielt sie die raffinierte Verführerin und doch ist ihr Inneres bösertig und durchtrieben. Der Tanz beginnt mit einem schlichten fugenartigen Thema, um anschließend die Metapher ihres virtuosens Tanzes einzuleiten. Doch bald schon lässt sie den armen Adelbrecht spüren, dass er ein äußerst schlechter Tänzer ist bis er aus Erschöpfung zusammenbricht.

### **Intermezzo**

Auf der Suche nach einem neuen Tanzpartner bahnt sich Lucifrina ihren Weg durch ihre neu eingetroffenen Schüler. Engelbrecht versucht sich so unauffällig wie möglich zu verhalten, aber es gibt kein Entrinnen.

### **The Devil's Waltz**

Schon die ersten Takte des Walzers deuten auf die Wildheit des Walzers hin. Die Fliehkraft verhindert Engelbrecht den Kontakt zum Boden. So wird er unter der Gewalt seiner viel zu großen und viel zu starken Partnerin zertrampelt, woraufhin ihn die anderen Höllenbewohner für den Rest seines Todes mit dem Spitznamen „Kompott“ verachten.

### **The Devil's Can Can**

Das Eröffnungsritual ist geschafft. Nun kann die „Höllensparty“ beginnen. Gesang, Saufgelage und Tanz sind nur das Vorspiel zu einem sündigen süßen Beisammensein. Adelbrecht und Engelbrecht erholen sich langsam von ihrem ersten Schock und lernen dann überrascht ihren neuen Nachbarn kennen. (Das Thema für die 2. Suite aus „Danzas del Infierno“ erzählt von den ähnlichen Erfahrungen, die er bereits 1827 erlebt hat.)

# DANZAS DEL INFIERNO

DANCES FROM HELL

**Bart PICQUEUR**

BMP 0801.1.390

Opname op / Recording on / Enregistrement sur / Aufnahme auf / Incisione su :

**CD " DANZAS DEL INFIERNO "** – Royal Band of the Belgian Guides – WSR 043

Lengte / Duration / Durée / Dauer / Durata / Duración: 15.00

Moelijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad / difficoltà / Grado de dificultad : 6

Full Score

Piccolo

C Flute 1

C Flute 2

Oboe 1

Oboe 2

English Horn

Bassoon 1

Bassoon 2

E♭ Clarinet

B♭ (Solo) Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone 1

B♭ Tenor Saxophone 2

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trompet / Cornet 1 - 2

B♭ Trompet / Cornet 3 - 4

B♭ Flugelhorn 1 - 2

French Horn 1

French Horn 2

French Horn 3

French Horn 4

C Trombone 1

C Trombone 2

C Trombone 3

C Bass Trombone

C Baritone 1 - 2

C Basses 1 - 2

Violoncelli

String Bass

Piano

Harp (optional)

Timpani

Mallets 1 - 2

Percussion 1

Percussion 2

Percussion 3

Extra partijen voor sommige landen /

Additional parts for several countries /

Extra pour des pays étrangères /

Zusätzlich für das Ausland :

E♭ Horn 1

E♭ Horn 2

E♭ Horn 3

E♭ Horn 4

B♭ Trombone 1

B♭ Trombone 2

B♭ Trombone 3

B♭ Baritone / Tenor Tuba / Euphonium 1 - 2

E♭ Basses

B♭ Basses

# DANZAS DEL INFIERNO

DANCES FROM HELL  
for Symphonic Wind Band  
1. The Devil's Dance Hall

Bart PICQUEUR

### Marcia fúnebre misteriosa

ritardando, in dialogo with Xylo (pizzicato)

13

Piano

Fl. 1-2

Obo. 1-2

Engl. Hrn. (F)

Basn. 1-2

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Bass Cl.

B♭ S. Sax

E♭ A. Sax 1-2

B♭ T. Sax 1-2

E♭ Bar. Sax

B♭ Bass Sax

B♭ Trpn. 1-2

B♭ Trpn. 3-4

B♭ Trpn. 3-4

F Horn. 1-4

F Horn. 2-4

C Trbn. 1-2

C Trbn. 3-4

C Bass Trbn.

C Bass

C Bass

Vcl.

Str. Bass

Perc.

Harp (opt.)

Timpani

Mil. 1

Mil. 2

Perc. 1

Perc. 2

Perc. 3

20

Piano

Fl. 1-2

Obo. 1-2

Engl. Hrn. (F)

Basn. 1-2

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ Bass Cl.

B♭ S. Sax

E♭ A. Sax 1-2

B♭ T. Sax 1-2

E♭ Bar. Sax

B♭ Bass Sax

B♭ Trpn. 1-2

B♭ Trpn. 3-4

B♭ Trpn. 3-4

F Horn. 1-4

F Horn. 2-4

C Trbn. 1-2

C Trbn. 3-4

C Bass Trbn.

C Bass

C Bass

Vcl.

Str. Bass

Perc.

Harp (opt.)

Timpani

Mil. 1

Mil. 2

Perc. 1

Perc. 2

Perc. 3

C Double Tempo

25

ppp

mf

f

29

f

33

**D**

*mp*

Picc.

C Fl. 1-2

Obs. 1-2

Engl. Hrn. (F)

Bassoon 1-2

B♭ Clarinet 1-2

B♭ Clarinet 3-4

B♭ Clarinet 5-6

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone 1-2

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpet 1-2

B♭ Trumpet 3-4

B♭ Trumpet 5-6

F Horn 1-4

F Horn 5-8

C Trombone 1-2

C Trombone 3

C Trombone 4

C Trombone 5

Violin

Viola

Cello

Double Bass

Percussion

Harp (opt.)

Timpani

Metal 1

Metal 2

Percussion 1

Percussion 2

Percussion 3

*mp* play the part of only one B♭ Bass Clarinet

37

Picc.

C Fl. 1-2

Obs. 1-2

Engl. Hrn. (F)

Bassoon 1-2

B♭ Clarinet 1-2

B♭ Clarinet 3-4

B♭ Clarinet 5-6

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone 1-2

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpet 1-2

B♭ Trumpet 3-4

B♭ Trumpet 5-6

F Horn 1-4

F Horn 5-8

C Trombone 1-2

C Trombone 3

C Trombone 4

C Trombone 5

Violin

Viola

Cello

Double Bass

Percussion

Harp (opt.)

Timpani

Metal 1

Metal 2

Percussion 1

Percussion 2

Percussion 3

*mp*

41

Fl.

C Fl. 1-2

Obs. 1-2

Engl. Hrn. (F)

Bassoon 1-2

B♭ Clarinet 1-2

B♭ Clarinet 3-4

B♭ Clarinet 5-6

B♭ Bass Clarinet

B♭ Saxophone 1-2

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone 1-2

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpet 1-2

B♭ Trumpet 3-4

B♭ Trumpet 5-6

F Horn 1-2

F Horn 3-4

C Trumpet 1-2

C Trumpet 3-4

C Trumpet 5-6

C Bass

C Bass

Voice

Soprano

Piano

Harp (opt.)

Timpani

Mallet 1

Mallet 2

Percussion 1

Percussion 2

Percussion 3

47

Fl.

C Fl. 1-2

Obs. 1-2

Engl. Hrn. (F)

Bassoon 1-2

B♭ Clarinet 1-2

B♭ Clarinet 3-4

B♭ Clarinet 5-6

B♭ Bass Clarinet

B♭ Saxophone 1-2

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone 1-2

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpet 1-2

B♭ Trumpet 3-4

B♭ Trumpet 5-6

F Horn 1-2

F Horn 3-4

C Trumpet 1-2

C Trumpet 3-4

C Trumpet 5-6

C Bass

C Bass

Voice

Soprano

Piano

Harp (opt.)

Timpani

Mallet 1

Mallet 2

Percussion 1

Percussion 2

Percussion 3



53 **Tempo primo** *voice off with lot of reverb, delay and surround effect "WELCOME"*

53 Piccolo  
 53 Fl. 1, 2  
 53 Obo. 1, 2  
 53 Engl. Hrn. (F)  
 53 Bass. 1, 2  
 53 Cl. C1  
 53 Bb Cl. 1  
 53 Bb Cl. 2  
 53 B-Bass Cl.  
 53 Bb S. Sax  
 53 E-A Sax 1, 2  
 53 B-T Sax 1, 2  
 53 E-Bar. Sax  
 53 B-Bar. Sax  
 53 B-Tpt. 1, 2  
 53 B-Tpt. 3, 4  
 53 B-Ftp. 1, 2  
 53 F Horn. 1, 2  
 53 F Horn. 2, 4  
 53 C Horn. 1, 2  
 53 C Horn. 1, 2  
 53 C Horn. 3, 4  
 53 C Horn. 5, 6  
 53 Timpani  
 53 Snare Drum  
 53 Percussion  
 53 Harp (opt.)  
 53 Timp.  
 53 Mtr. 1  
 53 Mtr. 2  
 53 Perc. 1  
 53 Perc. 2  
 53 Perc. 3

63 **Poco meno mosso** *attaca*

63 Piccolo  
 63 Fl. 1, 2  
 63 Obo. 1, 2  
 63 Engl. Hrn. (F)  
 63 Bass. 1, 2  
 63 Cl. C1  
 63 Bb Cl. 1  
 63 Bb Cl. 2  
 63 B-Bass Cl.  
 63 Bb S. Sax  
 63 E-A Sax 1, 2  
 63 B-T Sax 1, 2  
 63 E-Bar. Sax  
 63 B-Bar. Sax  
 63 B-Tpt. 1, 2  
 63 B-Tpt. 3, 4  
 63 B-Ftp. 1, 2  
 63 F Horn. 1, 2  
 63 F Horn. 2, 4  
 63 C Horn. 1, 2  
 63 C Horn. 1, 2  
 63 C Horn. 3, 4  
 63 C Horn. 5, 6  
 63 Timpani  
 63 Snare Drum  
 63 Percussion  
 63 Harp (opt.)  
 63 Timp.  
 63 Mtr. 1  
 63 Mtr. 2  
 63 Perc. 1  
 63 Perc. 2  
 63 Perc. 3

## 2. The Devil's Tango

Tempo di tango  $\text{♩} = 120$

Musical score for page 13, featuring 28 staves. The instruments listed on the left are: Piccolo, C Flute 1-2, Oboe 1-2, English Horn (F), Bassoon 1-2, B♭ Clarinet, B♭ (Basset) Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, B♭ Soprano Sax, E♭ Alto Sax 1-2, B♭ Tenor Sax 1-2, D♭ Baritone Sax, B♭ Bass Sax, B♭ Trumpet 1-2, B♭ Trumpet 3-4, B♭ Flugelhorn 1-2, F Horns 1-3, F Horns 2-4, C Trombone 1-2, C Trombone 3, C Bass Trombone, C Baritone, C Basses, Violins (V), Violas (V), String Bass, Piano, Harp (optional), Timpani, Mello 1, Mello 2, Percussion 1, Percussion 2, and Percussion 3. The piano part has a melodic line starting in the first measure.

Musical score for page 14, featuring 28 staves. The instruments listed on the left are: Piccolo, C Fl. 1-2, Oboe 1-2, Engl. Horn (F), Bass. 1-2, B♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Bass Cl., B♭ S. Sax, E♭ A. Sax 1-2, B♭ T. Sax 1-2, E. Bar. Sax, B. Bar. Sax, B♭ Trp. 1-2, B♭ Trp. 3-4, B♭ Flg. 1-2, F Horn. 1-3, F Horn. 2-4, C Tbn. 1-2, C Tbn. 3, C Bass Tbn., C Bar. Sax, C Bass, Viol., Str. Bass, Piano, Harp (opt.), Timpani, Mello 1, Mello 2, Perc. 1, Perc. 2, and Perc. 3. A rehearsal mark 'A' is placed above the first measure. The piano part continues with a melodic line, and there are dynamic markings like  $\text{p}$  and  $\text{f}$  in the percussion parts.

16 B

Picc.  
 C Fl. 1-2  
 Obs. 1-2  
 Engl. Hrn. (F)  
 Basn. 1-2  
 B♭ Cl.  
 B♭ Cl. 1  
 B♭ Cl. 2  
 B♭ Cl. 3  
 B Bass Cl.  
 B♭ Sax.  
 E♭ A. Sax 1-2  
 B♭ T. Sax 1-2  
 E Bar. Sax.  
 B Bar. Sax.  
 B Trpn. 1-2  
 B Trpn. 3-4  
 B Trpn. 3-4  
 F Horn. 1-1  
 F Horn. 2-4  
 C Trbn. 1-2  
 C Trbn. 3  
 C Bass Trbn.  
 C Bass.  
 C Bass.  
 Vla.  
 Sr. Bass.  
 Picc.  
 Harp (opt.)  
 Timp.  
 Mdl. 1  
 Mdl. 2  
 Perc. 1  
 Perc. 2  
 Perc. 3

17 C

Picc.  
 C Fl. 1-2  
 Obs. 1-2  
 Engl. Hrn. (F)  
 Basn. 1-2  
 B♭ Cl.  
 B♭ Cl. 1  
 B♭ Cl. 2  
 B♭ Cl. 3  
 B Bass Cl.  
 B♭ Sax.  
 E♭ A. Sax 1-2  
 B♭ T. Sax 1-2  
 E Bar. Sax.  
 B Bar. Sax.  
 B Trpn. 1-2  
 B Trpn. 3-4  
 B Trpn. 3-4  
 F Horn. 1-1  
 F Horn. 2-4  
 C Trbn. 1-2  
 C Trbn. 3  
 C Bass Trbn.  
 C Bass.  
 C Bass.  
 Vla.  
 Sr. Bass.  
 Picc.  
 Harp (opt.)  
 Timp.  
 Mdl. 1  
 Mdl. 2  
 Perc. 1  
 Perc. 2  
 Perc. 3

30

**D**

Flu. 1-2  
Obu. 1-2  
Engl. Hrn. (F)  
Bass. 1-2  
B♭ Cl.  
B♭ Cl.  
B♭ Cl.  
B♭ Cl.  
B♭ Bass Cl.  
B♭ S. Sax.  
E♭ A. Sax 1-2  
B♭ T. Sax 1-2  
E♭ Bar. Sax.  
B♭ Bass Sax.  
B♭ Trp. 1-2  
B♭ Trp. 3-4  
B♭ Trp. 3-4  
F Horn 1-2  
F Horn 2-4  
C Horn 1-2  
C Horn 3  
C Horn 3  
C Horn  
C Horn  
Vox.  
Sn. Drum  
Perc.  
Harp (opt.)  
Timp.  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3

36

**E**

Flu. 1-2  
Obu. 1-2  
Engl. Hrn. (F)  
Bass. 1-2  
B♭ Cl.  
B♭ Cl.  
B♭ Cl.  
B♭ Cl.  
B♭ Bass Cl.  
B♭ S. Sax.  
E♭ A. Sax 1-2  
B♭ T. Sax 1-2  
E♭ Bar. Sax.  
B♭ Bass Sax.  
B♭ Trp. 1-2  
B♭ Trp. 3-4  
B♭ Trp. 3-4  
F Horn 1-2  
F Horn 2-4  
C Horn 1-2  
C Horn 3  
C Horn 3  
C Horn  
C Horn  
Vox.  
Sn. Drum  
Perc.  
Harp (opt.)  
Timp.  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3

43 F

Pic

Cl Fl. 1-2

Obo. 1-2

Engl. Hrn. (F)

Basn. 1-2

Cl. Bb

Cl. Bb

Cl. Bb

Cl. Bb

Bb Clar.

Bb Sax.

Eb Sax. 1-2

Bb-T. Sax. 1-2

E. Bar. Sax.

Bb-Bar. Sax.

B. Trp. 1-2

B. Trp. 3-4

B. Trp. 3-4

F. Horn. 1-2

F. Horn. 2-4

C. Trm. 1-2

C. Trm. 1-2

C. Horn.

C. Horn.

Voa.

Sa. Horn.

Psn.

Harp (opt.)

Timp.

Mdl. 1

Mdl. 2

Pcn. 1

Pcn. 2

Pcn. 3

51 G

Pic

Cl Fl. 1-2

Obo. 1-2

Engl. Hrn. (F)

Basn. 1-2

Cl. Bb

Cl. Bb

Cl. Bb

Cl. Bb

Bb Clar.

Bb Sax.

Eb Sax. 1-2

Bb-T. Sax. 1-2

E. Bar. Sax.

Bb-Bar. Sax.

B. Trp. 1-2

B. Trp. 3-4

B. Trp. 3-4

F. Horn. 1-2

F. Horn. 2-4

C. Trm. 1-2

C. Trm. 1-2

C. Horn.

C. Horn.

Voa.

Sa. Horn.

Psn.

Harp (opt.)

Timp.

Mdl. 1

Mdl. 2

Pcn. 1

Pcn. 2

Pcn. 3

Musical score for page 59, measures 1-48. The score includes staves for Flute (C Fl. 1-2), Oboe (Ob. 1-2), English Horn (Engl. Hrn. (F)), Bassoon (Bsn. 1-2), Clarinets (Bb Cl. 1-3), Bass Clarinet (Bb Bass Cl.), Saxophones (Bb S. Sax., Eb A. Sax 1-2, Bb T. Sax 1-2, Eb Bar. Sax., Bb Bar. Sax.), Trumpets (B. Trpn. 1-2, 3-4), Trombones (B. Trbn. 1-2, 3-4), Horns (F Horn 1-2, C Horn 1-2), Percussion (Perc.), and Maracas (Mar.). The percussion part includes a section labeled 'Cymbal' with dynamics *mf* and *f*.

Musical score for page 66, measures 1-48. The score includes staves for Flute (C Fl. 1-2), Oboe (Ob. 1-2), English Horn (Engl. Hrn. (F)), Bassoon (Bsn. 1-2), Clarinets (Bb Cl. 1-3), Bass Clarinet (Bb Bass Cl.), Saxophones (Bb S. Sax., Eb A. Sax 1-2, Bb T. Sax 1-2, Eb Bar. Sax., Bb Bar. Sax.), Trumpets (B. Trpn. 1-2, 3-4), Trombones (B. Trbn. 1-2, 3-4), Horns (F Horn 1-2, C Horn 1-2), Percussion (Perc.), and Maracas (Mar.). The percussion part includes a section labeled 'Cymbal' with dynamics *mf* and *f*. A section labeled 'Maracas (Solo)' is also present.



8

**B**

Picc.  
Cl. F. 1-2  
Obs. 1-2  
Engl. Hrn. (1)  
Bsn. 1-2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Bass Cl.  
B♭ S. Sax.  
E♭ A. Sax. 1-2  
B♭ T. Sax. 1-2  
E♭ Bar. Sax.  
B♭ Bar. Sax.  
B♭ Trpn. 1-2  
B♭ Trpn. 3-4  
B♭ Eup. 1-2  
F Horn. 1-2  
F Horn. 3-4  
C Trpt. 1-2  
C Trpt. 3-4  
C Bar.  
C Bar.  
Vox.  
Sax. Bar.  
Picc.  
Harp.  
Timp.  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3

14

Picc.  
Cl. F. 1-2  
Obs. 1-2  
Engl. Hrn. (1)  
Bsn. 1-2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Bass Cl.  
B♭ S. Sax.  
E♭ A. Sax. 1-2  
B♭ T. Sax. 1-2  
E♭ Bar. Sax.  
B♭ Bar. Sax.  
B♭ Trpn. 1-2  
B♭ Trpn. 3-4  
B♭ Eup. 1-2  
F Horn. 1-2  
F Horn. 3-4  
C Trpt. 1-2  
C Trpt. 3-4  
C Bar.  
C Bar.  
Vox.  
Sax. Bar.  
Picc.  
Harp.  
Timp.  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3



**C**

29

Perc.

Cl. 1, 2

Obo. 1, 2

Engl. Hrn. (1)

Basn. 1, 2

Sax. S.

Sax. A.

Sax. T.

Sax. B.

B. Trpn. 1, 2

B. Trpn. 3, 4

B. Trbn. 1, 2

B. Trbn. 3, 4

Hrn. 1, 2

Viol.

Viola

Cello

Db. Bass

Timpani

Mdr. 1

Mdr. 2

Perc. 1

Perc. 2

Perc. 3

**D**

30

Perc.

Cl. 1, 2

Obo. 1, 2

Engl. Hrn. (1)

Basn. 1, 2

Sax. S.

Sax. A.

Sax. T.

Sax. B.

B. Trpn. 1, 2

B. Trpn. 3, 4

B. Trbn. 1, 2

B. Trbn. 3, 4

Hrn. 1, 2

Viol.

Viola

Cello

Db. Bass

Timpani

Mdr. 1

Mdr. 2

Perc. 1

Perc. 2

Perc. 3

29

**E**

Picc.

C Fl. 1-2

Ob. 1-2

Engl. Horn (F)

Basn. 1-2

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ S. Sax

E♭ A. Sax 1-2

B♭ T. Sax 1-2

E♭ Bar. Sax

B♭ Bar. Sax

B♭ Trpn. 1-2

B♭ Trpn. 3-4

B♭ Trpn. 3-4

F Horn 1-4

F Horn 2-4

C Trbn. 1-2

C Trbn. 3

C Trbn. 4

C Horn

C Horn

Vcl.

Str. Bass

Picc.

Harp

Temp.

Mdl. 1

Mdl. 2

Perc. 1

Perc. 2

Perc. 3

#### 4. The Devil's Waltz

Tempo di waltz  $\text{♩} = 180$

Picc.

C Flute 1-2

Ob. 1-2

English Horn (F)

Bassoon 1-2

B♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Soprano Sax

E♭ Alto Sax 1-2

B♭ Tenor Sax 1-2

E♭ Baritone Sax

B♭ Bass Sax

B♭ Trombone 1-2

B♭ Trombone 3-4

B♭ Trombone 3-4

B♭ Flugelhorn 1-2

F Horn 1-3

F Horn 2-4

C Trombone 1-2

C Trombone 3

C Trombone 4

C Baritone

C Basses

Violin/Celli

String Bass

Picc.

Timpani

Mallet 1

Mallet 2

Percussion 1

Percussion 2

Percussion 3

8

Perc

C Fl. 1-2

Obo. 1-2

Engl. Horn

Bass. 1-2

Cl. C

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bass Cl.

Bb S. Sax

E-Flat Sax 1-2

Bb Ten. Sax. 1-2

Eb Bar. Sax

D-Bass Sax

Bb Tbn. 1-2

Bb Tbn. 3-4

Bb Trp. 1-2

F Horn. 1-2

C Trp. 1-2

C Bass Trp.

C Bass

C Bass

Viola

Sax. Bass

Perc.

Timp.

Mel. 1

Mel. 2

Perc. 1

Perc. 2

9

A

Perc

C Fl. 1-2

Obo. 1-2

Engl. Horn

Bass. 1-2

Cl. C

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb Bass Cl.

Bb S. Sax

E-Flat Sax 1-2

Bb Ten. Sax. 1-2

Eb Bar. Sax

D-Bass Sax

Bb Tbn. 1-2

Bb Tbn. 3-4

Bb Trp. 1-2

F Horn. 1-2

C Trp. 1-2

C Bass Trp.

C Bass

C Bass

Viola

Sax. Bass

Perc.

Timp.

Mel. 1

Mel. 2

Perc. 1

Perc. 2

**B** 22

Perc. 22  
 C Fl. 1-2  
 Obo. 1-2  
 Engl. Horn (1)  
 Bass. 1-2  
 Bb Cl.  
 Bb Cl. 1  
 Bb Cl. 2  
 Bb Cl. 3  
 B Bass Cl.  
 Bb S. Sax.  
 E-A Sax 1-2  
 Bb T. Sax. 1-2  
 Eb Bar. Sax.  
 D-Bass Sax.  
 Bb Trp. 1-2  
 Bb Trp. 3-4  
 Bb Fg. 1-2  
 F Horn. 1-2  
 F Horn. 3-4  
 C Horn. 1-2  
 C Horn. 3  
 C Horn. Horn  
 C Horn.  
 C Horn.  
 Vla.  
 Str. Bass  
 Perc.  
 Timb.  
 Mdl. 1  
 Mdl. 2  
 Perc. *Piano Solo*  
 Perc. 1  
 Perc. 2

**C** 22 rit.

Perc. 22  
 C Fl. 1-2  
 Obo. 1-2  
 Engl. Horn (1)  
 Bass. 1-2  
 Bb Cl.  
 Bb Cl. 1  
 Bb Cl. 2  
 Bb Cl. 3  
 B Bass Cl.  
 Bb S. Sax.  
 E-A Sax 1-2  
 Bb T. Sax. 1-2  
 Eb Bar. Sax.  
 D-Bass Sax.  
 Bb Trp. 1-2  
 Bb Trp. 3-4  
 Bb Fg. 1-2  
 F Horn. 1-2  
 F Horn. 2-4  
 C Horn. 1-2  
 C Horn. 3  
 C Horn. Horn  
 C Horn.  
 C Horn.  
 Vla.  
 Str. Bass  
 Perc.  
 Timb.  
 Mdl. 1  
 Mdl. 2  
 Perc. *Piano Solo*  
 Perc. 1  
 Perc. 2

*poco tranquillo* *accelerando* **Tempo 1**

43

44

45

46

Picc.

C Fl. 1-2

Obo. 1-2

Engl. Horn (1)

Basn. 1-2

Cl. Bb

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Bass Cl.

Bb S. Sax

E-Flat Sax 1-2

Bb T. Sax. 1-2

E. Bar. Sax.

B. Bar. Sax.

B. Trpn. 1-2

B. Trpn. 3-4

B. Trpn. 1-3

F. Horn. 1-3

F. Horn. 2-4

C. Horn. 1-2

C. Horn. 3

C. Horn. 1-2

C. Horn. 3

Coro

Vcl.

Str. Bass

Perc.

Timpani

Mil. 1

Mil. 2

Perc. 1

Perc. 2

Perc. 3

**D**

47

48

49

50

Picc.

C Fl. 1-2

Obo. 1-2

Engl. Horn (1)

Basn. 1-2

Cl. Bb

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Bass Cl.

Bb S. Sax

E-Flat Sax 1-2

Bb T. Sax. 1-2

E. Bar. Sax.

B. Bar. Sax.

B. Trpn. 1-2

B. Trpn. 3-4

B. Trpn. 1-2

F. Horn. 1-3

F. Horn. 2-4

C. Horn. 1-2

C. Horn. 3

C. Horn. 1-2

C. Horn. 3

Coro

Vcl.

Str. Bass

Perc.

Timpani

Mil. 1

Mil. 2

Perc. 1

Perc. 2

Perc. 3

57

Pic

Cl F1-1-2

Oboe 1-2

Engl. Horn 1-2

Bassoon 1-2

Sax S

Sax A

Sax T 1-2

Sax Bar

Sax Bass

Trp 1-4

Tbn 1-4

Perc 1-3

Tim

Perc 1

Perc 2

Perc 3

mf

f

sf

58

Pic

Cl F1-1-2

Oboe 1-2

Engl. Horn 1-2

Bassoon 1-2

Sax S

Sax A

Sax T 1-2

Sax Bar

Sax Bass

Trp 1-4

Tbn 1-4

Perc 1-3

Tim

Perc 1

Perc 2

Perc 3

mf

f

sf

sfz



99  
Picc.  
C Fl. 1-3  
Ob. 1-2  
Engl. Horn  
Bsn. 1-2  
Cl. C  
Cl. Bb  
Cl. Eb  
B. Clar.  
B. Sax.  
E. A. Sax.  
B. T. Sax. 1-2  
E. Bar. Sax.  
B. Bar. Sax.  
B. Trp. 1-2  
B. Trp. 3-4  
B. Trp. 1-2  
F. Horn. 1-2  
F. Horn. 2-4  
C. Trm. 1-2  
C. Trm. 3  
C. Bass  
C. Bass  
Vcl.  
Str. Bass  
Perc.  
Timp.  
Mtl.  
Mtl.  
Perc.  
Perc.  
Perc.

113  
Picc.  
C Fl. 1-3  
Ob. 1-2  
Engl. Horn  
Bsn. 1-2  
Cl. C  
Cl. Bb  
Cl. Eb  
B. Clar.  
B. Sax.  
E. A. Sax.  
B. T. Sax. 1-2  
E. Bar. Sax.  
B. Bar. Sax.  
B. Trp. 1-2  
B. Trp. 3-4  
B. Trp. 1-2  
F. Horn. 1-2  
F. Horn. 2-4  
C. Trm. 1-2  
C. Trm. 3  
C. Bass  
C. Bass  
Vcl.  
Str. Bass  
Perc.  
Timp.  
Mtl.  
Mtl.  
Perc.  
Perc.  
Perc.



**C**  
121

Piccolo  
Fl. 1-2  
Ob. 1-2  
Engl. Horn  
Bsn. 1-2  
Cl. C1  
Cl. C2  
Cl. C3  
Cl. C4  
B. Bsn. C1  
B. Sax. 1-2  
E-Flat Sax. 1-2  
B. Sax. 1-2  
B. Sax.  
B. Trp. 1-2  
B. Trp. 3-4  
B. Trp. 1-2  
F. Horn. 1-2  
F. Horn. 3-4  
C. Trm. 1-2  
C. Trm. 3-4  
C. Bass  
C. Bass  
Vox.  
Str. Bass  
Perc.  
Timpani  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3

**H**  
131

Piccolo  
Fl. 1-2  
Ob. 1-2  
Engl. Horn  
Bsn. 1-2  
Cl. C1  
Cl. C2  
Cl. C3  
Cl. C4  
B. Bsn. C1  
B. Sax. 1-2  
E-Flat Sax. 1-2  
B. Sax. 1-2  
B. Sax.  
B. Trp. 1-2  
B. Trp. 3-4  
B. Trp. 1-2  
F. Horn. 1-2  
F. Horn. 3-4  
C. Trm. 1-2  
C. Trm. 3-4  
C. Bass  
C. Bass  
Vox.  
Str. Bass  
Perc.  
Timpani  
Mtl. 1  
Mtl. 2  
Perc. 1  
Perc. 2  
Perc. 3

No in really two parts  
Gloria sempre!