

Julia Purgina (*1980)

Vortex Peccatorum

The Seven Deadly Sins
in the Times of Alternative Facts

commissioned by the Helsingborg Symphony Orchestra (2017/18)

- I. Ira - Hustle
- II. Acedia - Apathy
- III. Superbia - Narcissism
- IV. Gula - Affluenza
- V. Invidia - Manipulation
- VI. Avaritia - Exploitation
- VII. Luxuria - Disintegrity

All pieces can be played seperately as miniatures or in a row. Please note, that the pieces should be played attacca then.

Some markings are indicating small changes between the two options for performance.

Percussion includes:

Becken

Tamtam

Crotales (played with a bow)

Kleine Trommel

Flexaton

Bongas

Tom-toms

Congas

Große Trommel

Duration: approx. 18 Minutes

VORTEX PECCATORUM

I.

Ira - Hustle

dedicated to political extremists and religious fundamentalists

Julia Purgina (*1980)

♩ = 160

Piccolo

1. Flöte

1. Oboe

2. Oboe

1. Klarinette in B

Bassklarinetten in B

1. Fagott

Kontrafagott

1. Horn in F

2. Horn in F

3. Horn in F

4. Horn in F

1. Trompete in C

2. Trompete in C

1. Posaune

2. Posaune

3. Posaune

Tuba

Pauken

Percussion (Becken)

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

[*always trill with half tones]

Picc.
 1. Fl.
 1. Ob.
 2. Ob.
 1. Kl.
 B. Kl.
 1. Fg.
 Kfg.
 1. Hn.
 2. Hn.
 3. Hn.
 4. Hn.
 1. Trp. (C)
 2. Trp. (C)
 1. Pos.
 2. Pos.
 3. Pos.
 Tuba
 Pk.
 VI. 1
 VI. 2
 Vla.
 Vc.
 Kb.

20

Picc. *p* *3* *mp*

1. Fl. *ff* *3* *f*

1. Ob. *f* *3* *mf*

2. Ob.

1. Kl. *mf* *3* *mp* *p* *mp*

B. Kl. *3* *3* *3* *3* *pp*

1. Fg. *pp*

Kfg. *pp*

1. Hn. *mf* *ff*

2. Hn. *f* *ff*

3. Hn. *f* *ff*

4. Hn. *f* *ff*

1. Trp. (C)

2. Trp. (C)

1. Pos. *3* *pp*

2. Pos. *3* *pp*

3. Pos.

Tuba *3* *pp*

Perc.

VI. 1 *non div.* *fff*

VI. 2 *non div.* *fff* *pizz.* *pp*

Vla. *non div.* *fff* *pizz.* *pp* *div.*

Vc. *arco* *s.p.extr.* *fff* *pp* *pizz.* *div.*

Kb. *arco* *s.p.extr.* *fff* *pp* *pizz.* *div.* *unis.* *pp*

24

Picc. *pp* *mp* *mf* *f* *fff*

1. Fl. *pp* *mp* *p* *ff* *fff*

1. Ob. *mp* *pp* *mp* *mf* *fff*

2. Ob. *pp* *p* *fff*

1. Kl. *pp* *mp* *mf* *p* *fff*

B. Kl. *mp* *pp* *f* *fff*

1. Fg. *fff*

Kfg. *fff*

1. Hn. *fff*

2. Hn. *fff*

3. Hn. *fff*

4. Hn. *fff*

1. Trp. (C) *fff*

2. Trp. (C) *fff*

1. Pos. *p*

2. Pos. *p* *mf* *ff*

3. Pos. *pp* *p* *mf* *ff*

Tuba *p*

Pk. *ff*

Perc.

VI. 1 *pizz.* *pp* *mf* *f* *fff* arco

VI. 2 *div.* *pp* *mf* *f* *fff* arco

Vla. *unis.* *div.* *pp* *mf* *f* *fff* arco

Vc. *unis.* *div.* *p* *mf* *f* *fff* arco

Kb. *div.* *pp* *mf* *f* *fff* arco

[*always trill with half tones]

Picc. *tr*

1. Fl. *tr*

1. Ob. *tr*

2. Ob. *tr*

1. Kl. *tr*

B. Kl. *fff* 3

1. Fg. *fff* 3

1. Hn. Flz. cuivre

2. Hn. Flz. cuivre

3. Hn. Flz. cuivre

4. Hn. Flz. cuivre

1. Trp. (C) 3

2. Trp. (C) 3

Pk.

Perc.

VI. 1 *tr* 3 3 3 3 *div. s.p.extr.*

VI. 2 *tr* 3 3 3 3 *div. s.p.extr.*

Vla. *unis.* 3 3 3 3 *div. s.p.extr.*

Vc. *unis.* 3 3 3 3 *div. s.p.extr.*

Kb. *fff* 3

42

Picc. *fff* 3 3 3 3

1. Fl. 3 3 3 3

1. Ob. *fff* 3 3 3 3

2. Ob. 3 3 3 3

1. Kl. 3 3 3 3

B. Kl.

1. Fg.

Kfg.

3. Hn.

4. Hn.

1. Pos. *gliss.*

2. Pos. *gliss.*

3. Pos. *gliss.*

Tuba

Pk.

VI. 1 3 3 3 3

VI. 2 3 3 3 3

Vla. *gliss.*

Vc. *gliss.*

Kb. *gliss.*

play attacca, if the whole suite is played; stop, if only single movements are played

Picc. *ppp*

1. Kl. *ppp*

Perc. *ppp* -> To Croc.

VI. 1 *ppp*

VI. 2 *ppp*

Vla. *ppp*



II.

Acedia - Apathy

dedicated to the apathetic men and women out there,
who should not look away any longer

♩ = 44

Picc. *ppp*

1. Fl. *ppp*

Perc. Crotales *pp* arco (play with a bow, sustained sound for the whole duration) *sim.*

VI. 1 *ppp* > *pp*

VI. 2 *ppp* > *pp*

Vla. *ppp* > *pp*

*only play the first note, when the 1st and 2nd piece are connected;
do not play the first note, if the 2nd movement is played alone

63

Picc. *ppp* *p* *ppp* *p* *ppp*

1. Fl. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

1. Trp. (C) with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

2. Trp. (C) with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

1. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

2. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

3. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

Perc. *pp*

Vi. I

Vla. *pp*

Vc. arco *pp* pizz. *p* arco *pp*

Kb. *p* *pp*



72

Picc. *ppp* *p* *ppp* *p* *ppp*

1. Fl.

Perc.

Vi. I *pp*

Vi. 2 *pp*

Vla.

Vc. *pp*

Kb.

82

Picc.

1. Fl.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

pizz.

p

88

Picc. *To Fl.*

1. Fl.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

(place a large cymbal upside down in the middle of the membrane of the kettle; play trem. on the cymbal)

Pk. *gliss.*

Perc. *To Kl. Tr.*

VI. 1

VI. 2

Vla.

Vc.

Kb.

III.

Superbia - Narcissism

dedicated to me, myself and all the other unique people

$\text{♩} = 240 / \text{♩} = 60$

with wah-wah mute, open very slowly and regularly (like in slow-motion)

95

1. Trp. (C)

2. Trp. (C)

(place a large cymbal upside down in the middle of the membrane of the kettle; play trem. on the cymbal)

Pk. *gliss.*

Perc. *Kleine Trommel*

105

1. Trp. (C) *ppp* *p* *ppp* *p* *f* stem out, continue with harmon mute only 21

2. Trp. (C) *ppp* *p* *ppp* *p* *ppp* *p*

Pk. *ppp* *p* *ppp* *p* *ppp* *p*

Perc. *ppp*

Vc. *f* div. *gliss.* *gliss.*

Kb. *f* pizz. *gliss.*



115

1. Trp. (C) *mp* stem out, continue with harmon mute only

2. Trp. (C) *p* *mp* *3* *3*

Pk. *p* *mp* *p* *mp* *gliss.* *gliss.* *gliss.*

Perc. *p*

Vl. 1 *p* collegno battuto

Vl. 2 *p* collegno battuto

Vla. *p* collegno battuto

Vc. *p* collegno battuto

133 accelerando poco a poco

1. Fl. *mp*

2. Fl. *mp*

2. Ob. *mp*

1. Kl. *mp*

B. Kl.

1. Fg. *f*

Kfg. *f*

1. Trp. (C)

2. Trp. (C)

accelerando poco a poco

Perc. *mp*

Vi. 1 *pizz.* *mp*

Vi. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *unis. (pizz.)* *mp* *f* *div.*

Kb. *arco* *mp* *gliss.* *mf* *f*

139

1. Fl. *mf*

2. Fl. *mf*

1. Ob. *f* 3 3 3 3

2. Ob. *mf*

1. Kl. *mf*

1. Trp. (C) *f*

2. Trp. (C) *f* 3 3 3 3

Perc. *mf*

VI. 1 *arco* *mf*

VI. 2 *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf* *gliss.* ϕ *gliss.* *gliss.* *gliss.* ϕ *gliss.*

Kb. *arco* *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

1. Fl. *f*

2. Fl. *f*

1. Ob. *f*

2. Ob. *f*

1. Kl. *f*

B. Kl. *f*

1. Fg. *f*

Kfg. *f*

1. Trp. (C) *f*

2. Trp. (C) *f*

1. Pos. *f* *gliss.*

2. Pos. *f* *gliss.*

3. Pos. *f* *gliss.*

Tuba *f*

Pk. *f* ord.

Perc. *f* -> To Flex. Flexatone *accelerando molto*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

165 $\text{♩} = 400 / \text{♩} = 100$

1. Fl.

2. Fl. *To Picc.*

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc. $\text{♩} = 400 / \text{♩} = 100$ *-> To Bongas, Tom-toms, Congas*

VI. 1

VI. 2

Vla.

Vc.

Kb.

IV.
Gula - Affluenza
dedicated to all the needless bargains

$\text{♩} = 100$

172

B. Kl. *fff*

1. Fg. *fff*

Kfg. *fff*

1. Hn. *ff*

2. Hn. *ff*

3. Hn. *ff*

4. Hn. *ff*

1. Pos. *fff*

2. Pos. *fff*

3. Pos. *fff*

Tuba *fff*

Pk. *fff*

$\text{♩} = 100$

Vc. *fff*

Kb. *fff*

Detailed description of the musical score: The score is for a symphonic band or orchestra. It begins at measure 172. The tempo is marked as quarter note = 100. The key signature has one flat (B-flat). The instruments and their parts are: B. Kl. (Bass Clarinet), 1. Fg. (First Flute), Kfg. (Keyed Flute), 1. Hn. (First Horn), 2. Hn. (Second Horn), 3. Hn. (Third Horn), 4. Hn. (Fourth Horn), 1. Pos. (First Trombone), 2. Pos. (Second Trombone), 3. Pos. (Third Trombone), Tuba, Pk. (Percussion), Vc. (Violoncello), and Kb. (Kontrabaß). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (Horns, Trombones, Tuba, and Percussion) play a more complex rhythmic pattern, often with triplets and quintuplets. Dynamic markings include *fff* (fortississimo) and *ff* (fortissimo). The score ends with a final measure containing a quarter rest.

180

Picc. *ff* 5 6 5 6 5 6

1. Fl. *ff* 5 6 5 6 5 6

1. Ob. *ff* 5 6 5 6 5 6

2. Ob. *ff* 5 6 5 6 5 6

1. Kl. *ff* 5 6 5 6 5 6

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Vc.

Kb.

Detailed description: This page of a musical score, numbered 180 and 31, features a woodwind and brass section. The Piccolo, Flutes (1st), Oboes (1st and 2nd), and Clarinets (1st) all play a complex, rapid sixteenth-note passage marked *ff* (fortissimo). This passage is characterized by frequent chromaticism and is divided into measures with fingering numbers 5 and 6. The Bass Clarinet, Bassoon, Bassoon II, Trombones (1st, 2nd, and 3rd), Tuba, Percussion, Violoncello, and Kontrabaß parts provide a rhythmic and harmonic accompaniment. The Horns (1st through 4th) are currently silent. The score is written in a key signature of one flat and a 2/4 time signature.

This musical score page, numbered 188, covers measures 188 through 192. The instrumentation includes:

- Woodwinds:** Piccolo, 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, 1st Clarinet, 2nd Clarinet, Bass Clarinet, Bassoon, and Bassoon II.
- Brass:** 1st Horn, 2nd Horn, 3rd Horn, 4th Horn, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, and Tuba.
- Percussion:** Bongas, Tom-Toms, and Congas.
- Strings:** Violoncello (Vc.) and Double Bass (Kb.).

The score features complex rhythmic patterns, including quintuplets and sextuplets in the woodwind parts, and a steady bass line in the strings. The percussion section includes a prominent Bongas part starting in measure 188 and Congas in measure 190. The overall texture is dense and rhythmic.

201

Picc. *p subito*

1. Fl. *p subito*

1. Ob. *p subito*

2. Ob.

1. Kl. *p subito*

B. Kl. *mp* *ff*

1. Fg. *mp* *ff*

Kfg. *mp* *ff*

1. Hn. *f*

2. Hn. *f*

3. Hn. *f*

4. Hn. *f*

Pk. *p* *f* *f*

Perc.

VI. 1 *sempre pp non cresc.* *sul ponticello extrem* *sempre glissando*

VI. 2 *sempre pp non cresc.* *sul ponticello extrem* *sempre glissando*

Vla. *div. sul ponticello extrem* *sempre pp non cresc.* *sempre glissando*

Vc. *mp* *ff*

Kb. *mp* *ff*

207

B. Kl. *p*

1. Fg. *p*

Kfg. *p*

1. Hn. *p*

2. Hn. *p*

3. Hn. *p*

4. Hn. *p*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *p* *f*

Perc. *3* *5* *6* *7* *5*

VI. 1

VI. 2

Vla.

Vc. *p* *cresc. molto* *3* *5* (quasi glissando)

Kb. *p* *cresc. molto* *3* *5* (quasi glissando)

Picc. *ff*

1. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl. *ff*

B. Kl. *ff*

1. Fg. *ff*

Kfg. *ff*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *ff*

Perc. *ff*

Vi. 1 *sempre glissando*

Vi. 2 *sempre glissando*

Vla. *sempre glissando*

Vc. *ff*

Kb. *ff*

B. Kl. *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn. *ff* *cuivre*

2. Hn. *ff* *cuivre*

3. Hn. *ff* *cuivre*

4. Hn. *ff* *cuivre*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *ff*

Perc. *6* *7* *5* *3*

VI. 1

VI. 2

Vla. *sempre glissando*

Vc.

Kb.

226

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

This page of a musical score, numbered 40 and 238, contains the following parts and details:

- Woodwinds:** B. Kl. (Bass Clarinet), 1. Fg. (First Flute), and Kfg. (Keyed Bassoon) all play a rhythmic eighth-note pattern starting in measure 238, marked *ff*.
- Brass:** 1. Hn., 2. Hn., 3. Hn., and 4. Hn. (Horn parts) are silent until measure 243, where they play a triplet of notes marked *ff* and labeled "cuivre".
- Low Brass:** 1. Pos., 2. Pos., and 3. Pos. (Trumpets) play a triplet of notes in measure 238, marked *ff*. The Tuba part is silent.
- Other Brass:** Pk. (Percussion/Kick Drum) plays a rhythmic pattern starting in measure 238, marked *ff*.
- Percussion:** Perc. (Percussion) has a part with triplet rhythms in measures 238 and 239, marked with a "5" and a "3".
- Strings:** VI. 1 and VI. 2 (Violins) play sustained notes with long slurs. Vla. (Viola) plays sustained notes with long slurs. Vc. (Violoncello) and Kb. (Kontrabaß) play a rhythmic eighth-note pattern starting in measure 238, marked *ff*.

244

Picc. *ff* 6

1. Fl. *ff* 6

1. Ob. *ff* 6

2. Ob. *ff* 6

1. Kl. *ff* 6

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Pos. 3

2. Pos. 3

3. Pos. 3

Tuba

Pk.

Perc. 7 5 6 5

VI. 1

VI. 2

Vla.

Vc. *p subito* (quasi glissando) 3 *mp* 5 *mf* 6

Kb. *p subito* (quasi glissando) 3 *mp* 5 *mf* 5

250

Picc. *ff* 6 6 6 6

1. Fl. *ff* 6 6 6 6

1. Ob. *ff* 6 6 6 6

2. Ob. *ff* 6 6 6 6

1. Kl. *ff* 6 6 6 6

Perc. 5 5 5 5 *fff*

VI. 1

VI. 2

Vla.

Vc. *f* 6 6 *ff* 6 6

Kb. *f* 5 5 *ff* 5 5

very high bow pressure, very scratchy sound

very high bow pressure, very scratchy sound

262

Picc. *dim.*

1. Fl. *dim.*

1. Ob. *dim.*

2. Ob. *dim.*

1. Kl. *dim.*

Perc. *dim.* *p*

VI. 1

VI. 2

Vla.

Vc. *dim.*

267

Picc. *(dim.)* *p* *pp* *ppp* *pppp*

1. Fl. *(dim.)* *p*

Perc. *dim.* *pp* *ppp* *pppp*

VI. 1

VI. 2

Vla.

Vc. *(dim.)* *pp*

V.
Invidia - Manipulation
dedicated to Social Media

274 *♩* = 48

VI. 1 *ppp* sul ponticello extrem *poco a poco ord.*

VI. 2 *ppp* sul ponticello extrem *poco a poco ord.*

Vla. *ppp* sul ponticello extrem *poco a poco ord.*

Vla. *ppp* sul ponticello extrem *poco a poco ord.*

Vc. *ppp* *) very high bow pressure, very scratchy sound

Kb. (solo) *p*

Kb. *ppp* *p*

*) very high bow pressure, very scratchy sound

279

Kfg. *ppp*

Tuba with Harmon-mute *ppp*

VI. 1 *p* *ppp* *ppp* *ppp*

VI. 2 *p* *ppp* *ppp* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vla. *ord.* *ppp* *ppp* *ppp*

Vc. *mp* *mp*

Kb. (solo) *p* *ppp* *p* *ppp* *s.p.* *ppp*

Kb. *ppp* *p*

290

Kfg. *p*

Tuba *p*

VI. 1 *ord.* *ppp* *p* *ppp* *sim.*

VI. 2 *ord.* *ppp* *ord.*

Vla. *ord.* *p* *ppp*

Vla. *ord.* *p* *ppp* *sim.* *ord.*

Vc. *ppp*

Kb. (solo) *ppp* *p*



292

Kfg. *ppp* *mp*

Tuba *ppp* *mp*

VI. 1 *ord.* *p* *ppp* *sim.*

VI. 2 *p* *ppp* *sim.* *ord.*

Vla. *ppp* *ord.* *ppp*

Vla. *p* *ppp*

Kb. (solo) *mp* *ppp* *mp* *p*

Kb. *mp*

300

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vla.

Vc.

Kb. (solo)

Kb.

300-302: Musical score for measures 300-302. The score includes parts for Kfg., Tuba, Perc., VI. 1, VI. 2, Vla., Vc., Kb. (solo), and Kb. The measures contain complex rhythmic patterns with triplets and various dynamics such as *ppp*, *p*, and *ord.* (order).

303

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vla.

Vc.

Kb. (solo)

Kb.

303-305: Musical score for measures 303-305. The score includes parts for Kfg., Tuba, Perc., VI. 1, VI. 2, Vla., Vc., Kb. (solo), and Kb. The measures contain complex rhythmic patterns with triplets and various dynamics such as *p* and *sim.* (simile).

306

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vla.

Vc.

Kb. (solo)

Kb.

VI.
Avaritia - Exploitation
dedicated to globalisation

$\text{♩} = 48$, ma accelerando sempre al fine

309

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

p *cresc. sempre*

p *cresc. sempre*

$\text{♩} = 48$, ma accelerando sempre al fine
rub with tip of a drum stick
damp the crash cymbal (18')

p

p *pizz.* *cresc. sempre*

*) very high bow pressure,
very scratchy sound

313

Kfg. *pp* *cresc. sempre*

Tuba *pp* *cresc. sempre*

Pk. *pp* *cresc. sempre*

Perc. *cresc. sempre*

VI. 1 *cresc. sempre*

VI. 2 *cresc. sempre*

Vla. *cresc. sempre*

Vc. *cresc. sempre*

Kb. *cresc. sempre*



$\text{♩} = 56, \text{ ma acc. sempre}$

317

Picc. *mp, cresc. sempre*

1. Fl. *mp, cresc. sempre*

Kfg. *mp, cresc. sempre*

Tuba *mp, cresc. sempre*

Pk. *p, cresc. sempre*

Perc. $\text{♩} = 56, \text{ ma acc. sempre}$ *mp, cresc. sempre*

VI. 1 *mp, cresc. sempre*

VI. 2 *mp, cresc. sempre*

Vla. *mp, cresc. sempre*

Vc. *mp, cresc. sempre*

Kb. *mp, cresc. sempre*

(♩ = 72, ma acc. sempre)

321

Picc. *mf, cresc. sempre*

1. Fl. *mf, cresc. sempre*

1. Ob. *mf, cresc. sempre*

2. Ob. *mf, cresc. sempre*

1. Kl. *mf, cresc. sempre*

Kfg. *mf, cresc. sempre*

1. Trp. (C) *mf, cresc. sempre*

2. Trp. (C) *mf, cresc. sempre*

Tuba *mf, cresc. sempre*

Pk. *mf, cresc. sempre*

Perc. (♩ = 72, ma acc. sempre) *mf, cresc. sempre*

VI. 1 *mf, cresc. sempre*

VI. 2 *mf, cresc. sempre*

Vla. *mf, cresc. sempre*

Vc. *mf, cresc. sempre*

Kb. *mf, cresc. sempre*

324

Picc. *tr*

1. Fl. *tr*

1. Ob. *tr*

2. Ob.

1. Kl.

Kfg. *3*

1. Trp. (C) *tr*

2. Trp. (C) *tr*

Tuba *3*

Pk. *3*

Perc. *5* -> To Gr. Tr.

VI. 1 *3*

VI. 2 *5*

Vla. *tr*

Vc. *tr*

Kb. *3*

(♩ = 88, ma acc. sempre)

327

Picc. *f, cresc. sempre* *tr^b*

1. Fl. *f, cresc. sempre* *tr* 3

1. Ob. *f, cresc. sempre* *tr^b* 3

2. Ob. *f, cresc. sempre* *tr* 3

1. Kl. *f, cresc. sempre* *tr* 3

B. Kl. *f, cresc. sempre*

1. Fg. *f, cresc. sempre*

Kfg. *f, cresc. sempre* 3

1. Trp. (C) *f, cresc. sempre* *tr*

2. Trp. (C) *f, cresc. sempre* *tr^b*

1. Pos. *f, cresc. sempre*

2. Pos. *f, cresc. sempre*

3. Pos. *f, cresc. sempre*

Tuba *f, cresc. sempre* 3

Pk. *f, cresc. sempre* 3

(♩ = 88, ma acc. sempre)

Perc. *f, cresc. sempre* Große Trommel

VI. 1 *f, cresc. sempre* 3

VI. 2 *f, cresc. sempre* 5

Vla. *f, cresc. sempre*

Vc. *f, cresc. sempre*

Kb. *f, cresc. sempre* 3

(♩ = 102, ma acc. sempre)

55

330

Picc. *tr* *tr^b* *ff, cresc. sempre* *tr^b*

1. Fl. *tr* *ff, cresc. sempre* *tr*

1. Ob. *tr* *ff, cresc. sempre* *tr^b*

2. Ob. *tr* *ff, cresc. sempre* *tr*

1. Kl. *tr* *ff, cresc. sempre* *tr*

B. Kl. *ff, cresc. sempre*

1. Fg. *ff, cresc. sempre*

Kfg. *ff, cresc. sempre*

1. Hn. *ff, cresc. sempre*

2. Hn. *ff, cresc. sempre*

3. Hn. *ff, cresc. sempre*

4. Hn. *ff, cresc. sempre*

1. Trp. (C) *tr* *tr^b* *ff, cresc. sempre* *tr*

2. Trp. (C) *tr^b* *tr* *ff, cresc. sempre* *tr^b*

1. Pos. *ff, cresc. sempre*

2. Pos. *ff, cresc. sempre*

3. Pos. *ff, cresc. sempre*

Tuba *ff, cresc. sempre*

Pk. *ff, cresc. sempre*

(♩ = 102, ma acc. sempre)

Perc. *ff, cresc. sempre*

Vi. 1 *ff, cresc. sempre*

Vi. 2 *ff, cresc. sempre*

Vla. *ff, cresc. sempre*

Vc. *ff, cresc. sempre*

Kb. *ff, cresc. sempre*

336

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

(♩ = 140, acc. sempre)

340

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

(♩ = 140, acc. sempre)

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

343

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

346

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

Pk.

Perc.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

VI. 1

VI. 2

Vla.

Vc.

Kb.

VII.

Luxuria - Disintegrity

dedicated to corrupt politicians and managers

♩ = ca. 120

Do not play, if No. VII is started from here.

350

Picc. *ff*

1. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl. *ff*

B. Kl. *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn. *ff*

2. Hn. *ff*

3. Hn. *ff*

4. Hn. *ff*

1. Trp. (C) *ff*

2. Trp. (C) *ff*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *ff*

♩ = ca. 120

Do not play, if No. VII is started from here.

To Congas, Tom-toms, Bongos

Perc. *ff*

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Do not play, if No. VII is started from here.

353

Tuba

VI. 1

VI. 2

Vla.

Vc.

dim. molto

dim. molto

dim. molto

pizz.

pizz.

dim. molto

dim. molto

356

Picc.

Tuba

VI. 1

VI. 2

Vla.

Vc.

(dim. molto)

ppp

(dim. molto)

ppp

(dim. molto)

ppp

(dim. molto)

ppp

359

Picc.

VI. 1

VI. 2

Vla.

Vc.

pizz.

pizz.

364

Picc.

VI. 1

VI. 2

Vla.

Vc.

arco

arco

pizz.

368

Picc.

Kfg.

VI. 1

VI. 2

Vla.

Vc.

Kb. (solo)

arco

p

Kb.

gli altri arco

p



372

Picc.

Kfg.

VI. 1

VI. 2

Vla.

Vc.

Kb. (solo)

Kb.

Musical score for measures 375-384. The score includes parts for Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Violins (1st and 2nd), Viola, Violoncello, Double Bass (solo), and Double Bass. The woodwinds and strings play complex rhythmic patterns with many slurs and ties. The Piccolo part has a melodic line with slurs. The Violins play a triplet pattern. The Viola and Violoncello play a rhythmic pattern. The Double Bass (solo) plays a complex rhythmic pattern. The Double Bass part has a melodic line with slurs. The score includes dynamic markings such as *pp* and *p*, and performance instructions like "arco with very high bow pressure" and "sim."

Musical score for measures 378-387. The score includes parts for Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Violins (1st and 2nd), Viola, Violoncello, Double Bass (solo), and Double Bass. The woodwinds and strings play complex rhythmic patterns with many slurs and ties. The Piccolo part has a melodic line with slurs. The Flutes and Oboes play complex rhythmic patterns. The Clarinets play complex rhythmic patterns. The Bass Clarinet and Bassoon play complex rhythmic patterns. The Violins play a triplet pattern. The Viola and Violoncello play a rhythmic pattern. The Double Bass (solo) plays a complex rhythmic pattern. The Double Bass part has a melodic line with slurs. The score includes dynamic markings such as *pp* and *p*, and performance instructions like "arco with very high bow pressure" and "sim."

384

Picc. *mp*

1. Fl.

1. Kl.

Kfg. *mp*

1. Pos. *p* *cresc. sempre*

2. Pos. *p* *cresc. sempre*

3. Pos. *p* *cresc. sempre*

Perc.

VI. 1

VI. 2

Vla. *arco* *pp*

Vc. *arco* *pp*

Kb. (solo)

Kb. *tutti* *mp*

Detailed description: This page of a musical score covers measures 384, 385, and 386. The Piccolo part (measures 384-385) features a melodic line with a trill and a five-fingered scale. The Flute and Clarinet parts have a similar melodic motif. The Bassoon part plays a rhythmic pattern of eighth notes. The Percussion part has a complex rhythmic pattern with sixteenth and thirty-second notes. The Violin and Viola parts play a triplet of eighth notes. The Violoncello part plays a similar triplet pattern. The Double Bass part (solo) plays a melodic line with a trill and a five-fingered scale. The Double Bass part (tutti) plays a rhythmic pattern of eighth notes. Dynamics include *mp*, *p*, *cresc. sempre*, and *pp*. Performance instructions include *arco* for the strings and *tutti* for the Double Bass.

387

Picc. Kfg. 1. Pos. 2. Pos. 3. Pos. Perc. VI. 1 VI. 2 Vla. Vc. Kb.

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

This musical score block covers measures 387 to 390. It features a Piccolo (Picc.) part with a melodic line starting at measure 387. The Kfg. (Kornet) part has a melodic line starting at measure 388. The woodwinds (1. Pos., 2. Pos., 3. Pos.) play a rhythmic pattern of eighth notes with triplets. The Percussion (Perc.) part includes a complex rhythmic pattern with triplets and sixteenth notes. The strings (VI. 1, VI. 2, Vla., Vc., Kb.) play a rhythmic pattern of eighth notes with triplets. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance instructions include *arco* (arco) for the violins and violas.



390

Kfg. 1. Pos. 2. Pos. 3. Pos. Perc. VI. 1 VI. 2 Vla. Vc. Kb.

mf *mp* *mp*

This musical score block covers measures 390 to 393. The Kfg. (Kornet) part has a melodic line starting at measure 390. The woodwinds (1. Pos., 2. Pos., 3. Pos.) continue with their rhythmic pattern. The Percussion (Perc.) part continues with its complex rhythmic pattern. The strings (VI. 1, VI. 2, Vla., Vc., Kb.) continue with their rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

393

Kfg.

1. Pos.

2. Pos.

3. Pos.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.



396

1. Pos.

2. Pos.

3. Pos.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

399

1. Pos.
2. Pos.
3. Pos.

Perc.

VI. 1
VI. 2
Vla.
Vc.
Kb.

402

B. Kl.
1. Fg.
Kfg.

1. Pos.
2. Pos.
3. Pos.

Pk.

Perc.

VI. 1
VI. 2
Vla.
Vc.
Kb.

405

mf

1. Fl. *mf*

1. Ob. *mf*

2. Ob. *mf*

1. Kl. *mf*

B. Kl.

1. Fg.

Kfg.

1. Pos. 3

2. Pos. 3

3. Pos. 3

Pk.

Perc. 5 6 7 6 5 3 5

VI. 1 3

VI. 2 3

Vla. 3

Vc. 3

Kb. 3

Detailed description: This page of a musical score covers measures 405, 406, and 407. The score is for a full orchestra and includes parts for Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and Bass), Bass Clarinet, Fagot, Contrabass Fagot, Percussion, Violins (1st and 2nd), Viola, Violoncello, and Kontrabaß. The Piccolo, Flutes, Oboes, and 1st Clarinet parts are marked *mf* and feature a rhythmic pattern of eighth notes with slurs. The Bass Clarinet, Fagot, and Contrabass Fagot parts play a steady eighth-note accompaniment. The Percussion part features a complex rhythmic pattern with various rests and accents, including a 6-measure rest in measure 406. The String parts (Violins, Viola, Violoncello, and Kontrabaß) play a melodic line consisting of eighth-note triplets, with some notes beamed together and slurred across measures.

408

This page of a musical score, page 71, contains measures 408 through 410. The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs and accents.
- 1. Fl.** (First Flute): Treble clef, playing a melodic line with slurs and accents.
- 1. Ob.** (First Oboe): Treble clef, playing a melodic line with slurs and accents.
- 2. Ob.** (Second Oboe): Treble clef, playing a melodic line with slurs and accents.
- 1. Kl.** (First Clarinet): Treble clef, playing a melodic line with slurs and accents.
- B. Kl.** (Bass Clarinet): Bass clef, playing a melodic line with slurs and accents.
- 1. Fg.** (First Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Kfg.** (Contrabassoon): Bass clef, playing a melodic line with slurs and accents.
- 1. Pos.** (First Bassoon): Bass clef, playing a melodic line with slurs and accents.
- 2. Pos.** (Second Bassoon): Bass clef, playing a melodic line with slurs and accents.
- 3. Pos.** (Third Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Pk.** (Percussion): Bass clef, playing a melodic line with slurs and accents.
- Perc.** (Percussion): Two staves, playing a melodic line with slurs and accents.
- VI. 1** (Violin I): Treble clef, playing a melodic line with slurs and accents.
- VI. 2** (Violin II): Treble clef, playing a melodic line with slurs and accents.
- Vla.** (Viola): Bass clef, playing a melodic line with slurs and accents.
- Vc.** (Violoncello): Bass clef, playing a melodic line with slurs and accents.
- Kb.** (Kontrabaß): Bass clef, playing a melodic line with slurs and accents.

411

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Pos.

2. Pos.

3. Pos.

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 411, 412, and 413. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1st), Oboes (1st and 2nd), Clarinets (1st), Bass Clarinet, Bassoons (1st), and Basses (1st, 2nd, and 3rd). The Percussion section includes a snare drum and cymbals. The string section includes Violins (1st and 2nd), Viola, Violoncello, and Kontrabaß. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the percussion provides a steady accompaniment. The strings play a consistent eighth-note pattern. The woodwinds have more complex passages with some triplets and slurs. The percussion part includes several measures of rests followed by rhythmic patterns. The overall texture is dense and rhythmic.

414

Picc. *f*
 1. Fl. *f*
 1. Ob. *f*
 2. Ob. *f*
 1. Kl. *f*
 B. Kl.
 1. Fg. *f*
 Kfg. *f*
 1. Hn. *f*
 2. Hn. *f*
 3. Hn. *f*
 4. Hn. *f*
 1. Pos. *f*
 2. Pos. *f*
 3. Pos. *f*
 Tuba *f*
 Pk. *f*
 Perc. *f*
 Vl. 1 *f*
 Vl. 2 *f*
 Vla. *f*
 Vc. *f*
 Kb. *f*

417

Picc.
 1. Fl.
 1. Ob.
 2. Ob.
 1. Kl.
 B. Kl.
 1. Fg.
 Kfg.
 1. Hn.
 2. Hn.
 3. Hn.
 4. Hn.
 1. Pos.
 2. Pos.
 3. Pos.
 Tuba
 Pk.
 Perc.
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.

This page contains the musical score for measures 417 through 420. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, and Tuba) and strings (Violins, Viola, Violoncello, and Kontrabaß) are all present. The percussion part includes various rhythmic patterns. The score features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 74 is located in the top left corner, and the measure number 417 is at the top left of the first staff.

420

This page contains a musical score for a full orchestra, starting at measure 420. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs and accents.
- 1. Fl.** (First Flute): Treble clef, playing a melodic line with slurs and accents.
- 1. Ob.** (First Oboe): Treble clef, playing a melodic line with slurs and accents.
- 2. Ob.** (Second Oboe): Treble clef, playing a melodic line with slurs and accents.
- 1. Kl.** (First Clarinet): Treble clef, playing a melodic line with slurs and accents.
- B. Kl.** (Bass Clarinet): Bass clef, playing a rhythmic accompaniment.
- 1. Fg.** (First Bassoon): Bass clef, playing a rhythmic accompaniment.
- Kfg.** (Korobassoon): Bass clef, playing a rhythmic accompaniment.
- 1. Hn.** (First Horn): Treble clef, playing a melodic line with slurs and accents.
- 2. Hn.** (Second Horn): Treble clef, playing a melodic line with slurs and accents.
- 3. Hn.** (Third Horn): Treble clef, playing a melodic line with slurs and accents.
- 4. Hn.** (Fourth Horn): Treble clef, playing a melodic line with slurs and accents.
- 1. Trp. (C)** (First Trumpet): Treble clef, playing a melodic line with slurs and accents.
- 2. Trp. (C)** (Second Trumpet): Treble clef, playing a melodic line with slurs and accents.
- 1. Pos.** (First Trombone): Bass clef, playing a rhythmic accompaniment.
- 2. Pos.** (Second Trombone): Bass clef, playing a rhythmic accompaniment.
- 3. Pos.** (Third Trombone): Bass clef, playing a rhythmic accompaniment.
- Tuba**: Bass clef, playing a rhythmic accompaniment.
- Pk.** (Percussion): Bass clef, playing a rhythmic accompaniment.
- Perc.** (Percussion): Treble clef, playing a rhythmic accompaniment.
- VI. 1** (Violin I): Treble clef, playing a melodic line with slurs and accents.
- VI. 2** (Violin II): Treble clef, playing a melodic line with slurs and accents.
- Vla.** (Viola): Treble clef, playing a melodic line with slurs and accents.
- Vc.** (Violoncello): Bass clef, playing a melodic line with slurs and accents.
- Kb.** (Kontrabaß): Bass clef, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *f*). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

This page contains a musical score for measures 424, 425, and 426. The instruments listed on the left are Piccolo (Picc.), Flute 1 (1. Fl.), Oboe 1 (1. Ob.), Oboe 2 (2. Ob.), Clarinet 1 (1. Kl.), Clarinet 2 (B. Kl.), Bassoon 1 (1. Fg.), Bassoon 2 (Kfg.), Horn 1 (1. Hn.), Horn 2 (2. Hn.), Horn 3 (3. Hn.), Horn 4 (4. Hn.), Trumpet 1 (1. Trp. (C)), Trumpet 2 (2. Trp. (C)), Tuba, Percussion (Perc.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The Piccolo, Flute 1, Oboe 1, and Oboe 2 parts are marked with a forte (*ff*) dynamic. The Percussion part includes complex rhythmic figures with 7, 6, and 5-measure rests. The string parts (Violins, Viola, Cello, and Double Bass) play a steady, rhythmic accompaniment.

427

This page contains a musical score for measures 427 through 450. The instruments listed on the left are Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Contrabassoon, Horn 1-4, Trumpet 1-2, Trombone 1-3, Tuba, Percussion, Violin 1-2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present, particularly in the lower strings and brass sections. The key signature has two sharps (F# and C#), and the time signature is 4/4. The percussion part includes complex rhythmic patterns with numerical groupings (5, 6, 7) indicating specific rhythmic values. The string parts feature dense, sixteenth-note textures with frequent use of the fifth finger (marked '5').

430

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

