

LUST

FROM 'THE SEVEN DEADLY SINS'

DOMINIC IRVING

December 2006

Flute **Slow and tense** ($\text{♩} = 80$)

Clarinet in B \flat

Trumpet in B \flat straight mute *ppp* *pp dolce*

Harp (D \flat C \flat B \flat | E \flat F \flat G \flat A \flat) *pp* *gliss.* (C \flat | E \flat F \flat A \flat)

Piano *ppp* on the beat

Violin 1 *pp* *pizz.* *arco* *pp*

Violin 2 *pp* *pizz.* *arco* *pp*

Viola *pp* *pizz.* *arco* *pp*

Violoncello *pp* *pizz.* *arco* *pp*

Double Bass *pp* *pizz.* *arco* *pp*

Fl. *pp*

Cl. *p dolce*

Tpt. *ppp* *pp dolce*

Hp. *pp* *gliss.*

Pno. *ppp*

Vln. 1 *pizz.* *arco* *pp*

Vln. 2 *pizz.* *ff z* *arco* *pp*

Vla. *pizz.* *ff z* *arco* *pp*

Vc. *pizz.* *ff z* *arco* *pp*

Db. *pizz.* *ff z* *arco* *pp*

1 Scherzando, swing quavers (♩=80)

Musical score for measures 9-13. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Double Bass (Db.).

- Fl.:** Starts with a trill (tr) and a fermata. Measures 10-13 feature sixteenth-note patterns with a *pp* dynamic.
- Cl.:** Mirrors the flute's sixteenth-note patterns in measures 10-13, also marked *pp*.
- Hn.:** Measures 9-10 have a *pp* dynamic. Measures 11-13 are mostly rests.
- Tpt.:** Measures 9-10 have a *pp* dynamic. Measures 11-13 are mostly rests.
- Tbn.:** Measures 9-10 are mostly rests. Measure 11 has a *p* dynamic.
- Xyl.:** Measures 9-10 have a *p* dynamic. Measures 11-13 are mostly rests.
- Pno.:** Features a solo in measure 9. Measures 10-13 have triplets and a *mp* dynamic.
- Vln. 1:** Measures 9-10 have a *pp* dynamic with "sul D (gliss)" marking. Measures 11-13 have "pizz." and "arco, sul D (gliss)" markings.
- Vln. 2:** Measures 9-10 are mostly rests. Measures 11-13 have "sul D" and "gliss." markings.
- Db.:** Measures 9-10 have a *pp* dynamic. Measures 11-13 are mostly rests.



Musical score for measures 14-18. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Xylophone (Xyl.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Double Bass (Db.).

- Fl.:** Starts with a trill (tr) and a fermata. Measures 14-18 feature sixteenth-note patterns with a *pp* dynamic.
- Cl.:** Mirrors the flute's sixteenth-note patterns in measures 14-18, also marked *pp*.
- Hn.:** Measures 14-15 have a *p* dynamic. Measures 16-18 are mostly rests.
- Tpt.:** Measures 14-15 are mostly rests. Measures 16-18 are mostly rests.
- Xyl.:** Measures 14-15 have a *p* dynamic. Measures 16-18 are mostly rests.
- Pno.:** Features triplets in measures 14-15 and a *mf* dynamic in measures 16-18.
- Vln. 1:** Measures 14-15 are mostly rests. Measures 16-18 have a *p* dynamic and "gliss." marking.
- Vln. 2:** Measures 14-15 are mostly rests. Measures 16-18 have "arco, sul A" and "gliss." markings.
- Db.:** Measures 14-15 have a *pp* dynamic. Measures 16-18 are mostly rests.

2 Slightly faster, straight (♩=100)

poco rall.

Tense (♩=80)

19 (♩=♩)

Fl. *mf*

Cl. *p*

Bsn. *pp*

Hn. *pp cantabile*

Pno. *p* *pp*

Sop. *mp* *mf* *f angry*
 Ri - di - cu - lous! Ri - di - cu - lous! Such feel - ings... are the ru - in... of my sis - ter

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *pp*

Vla. *pp* *p* *pp*

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

Db. *pp*



Scherzando

25

Fl. *mf* *p* *pp*

Ob. *p mesto*

Cl. *p*

Hn. *fp*

Xyl. *p* *pp*

Sop. *p*
 An - na.

Vln. 1 *sub. mf* *p* *pp sul tasto*

Vln. 2 *sub. mf* *p*

Vla. *sub. mf* *p*

Vc. *sub. mf* *p* *pizz.* *con sord.* *pp*

Db. *p*

3 Solemnly (♩=76)

31

Hn. *p legato, molto cantabile*

Pno. *pp legato*
srd.

Sop. *p* The Lord *p* en-light-en our child-ren, *pp* that they may know the way which leads to pros-per-i-ty! That they may not

Vln. 1

Vln. 2 *con sord.* *pp legato*

Vla. *con sord.* *pp legato*

Vc. *pp legato* *con sord.*

Db. *pp legato*

4 Suddenly jazzy, in two (swing quavers) (♩=100)

36

Hn. *pp*

Xyl. *p*

Pno. *ppp* Solo *p*

Sop. *f jazzy* sin-a-gainst the laws which make us rich and hap-py!

Vln. 1 *ppp* *pizz. (with fingernails)* *pp*

Vln. 2 *ppp* *pizz. (with fingernails)* *pp*

Vla. *ppp* *pizz. (with fingernails)* *pp*

Vc. *ppp* *pizz.* *pp*

Db. *ppp* *pizz.* *pp*

42

Fl. *p scherzando*

Cl. *p scherzando*

Hn.

Tpt. *p scherzando*

Xyl. *p*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

50

Fl.

Ob. *mf*

Cl. *Solo mp*

Hn. *pp*

Tpt. *mp*

Xyl. *p* *mf*

Hp. *pp* (D: C# B# | E# F# G# A#) *mf* *aliss.*

Pno. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Slower than half the speed, in four (♩=66)

5

55

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Xyl. To Timps

Hp. *p*

Pno. *pp*
p dry and percussive

Sop. Spoken smugly (approx rhythm)
Fil-thy rich and ec-sta-tic-ally hap-py!

Vln. 1 Solo (smooth and sexy)
quasi improvisando
arco
sul D *mp* *port.* sul A *port.*

Db. *mp* pizz. (jazz bass style) senza sord.

6 Smooth and dreamy

60

Ob. *p cantabile*

Cl. *pp*

Hn. Solo *pp dolce*

Hp. (D: | E: A:) *pp dolce*

Pno. *pp dolce*

Vln. 1 *pp* sul D *port.*

Vln. 2 senza sord. arco *pp* sul A *ppp*

Db. *ppp*

66

Fl. *pp*

Ob.

Cl. *pp cantabile*

Hn.

Hp.

Pno.

Vln. 1 *ppp sul tasto*

Vln. 2 *ppp sul tasto*

70 **7** Suddenly very agitated ($\text{♩} = 152$)

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *mp*

Hn. *mf*

Tpt. *p*

Tbn. *mp*

Tba. *mf*

Timp. *pp intense* To Xylo

Xyl. *p*

Pno. *mf*

Sop. *mf* angry (shameful cry) *p* *mf*

Vln. 1 *mp intense* sul pont. *pp* sul pont. norm. pizz. (sul D) gliss.

Vln. 2 *mp intense* arco, senza sord. *pp* sul pont. norm. pizz. gliss.

Vla. *mp intense* senza sord. *pp* arco, sul pont. norm. pizz. gliss.

Vc. *pp*

Db. *pp*

And she shows her lit-tle white be - hind Ah! And she

8 Half tempo (♩=76)

76

Fl. *p* *sub. pp*

Ob. *p*

Cl. *p* *sub. pp*

Bsn. *mp* *mf*

Hn. *mf*

Tpt. *p*

Tbn. *mp* *mf*

Tba. *p*

Timp. *p*

Xyl. *p* to Timps

Hp. (D: C♯ B♭ | E: F♯ G♯ A♯)

Pno. *p*

Sop. *legato* *Dort* *f* *pp* *mf*
shows it gra - tis to id - lers and gut-ter-snipes! To the pro-fane glance of the world!

Vln. 1 *arco, sul pont.* *pp* *norm.* *mp* *pizz. (sul D) gliss.* *sfz* *arco gliss.* *pp*

Vln. 2 *arco, sul pont.* *pp* *norm.* *mp* *pizz. gliss.* *sfz* *arco gliss.* *pp*

Vla. *arco, sul pont.* *pp* *norm.* *mp* *pizz. gliss.* *sfz* *arco gliss.* *pp*

Vc. *arco, sul pont.* *pp* *norm.* *mp* *pizz. gliss.* *sfz* *arco gliss.* *pp*

Db. *pp* *arco* *pizz.*

9

82

Fl. *pp* *ppp*

Ob.

Cl.

Bsn.

Hn.

Tpt. *ppp*

Tbn.

Tba.

Timp. *ppp* to Xylo

Xyl. *ppp* to Timps

Hp. *pp* *ppp*

Pno. *ppp*

Sop. *p calmly*
 These are the things ___ which hap-pen if you ___ for-get your-self ___ on-ly

Vln. 1 *pizz.* *sfz* *arco, sul D* *ppp*

Vln. 2 *pizz.* *sfz* *arco* *ppp*

Vla. *pizz.* *sfz* *arco* *ppp*

Vc. *pizz.* *sfz* *arco* *ppp*

Db. *sfz* *arco* *ppp*

89 **10** Very tense

Fl. *pp*

Ob. *mp*

Cl. *mf*

Tpt. open *pp*

Tbn. *p*

Timp. Strike in the middle (no pitch) *ppp* *p* *mf*

Sop. once...

Vln. 1 *ppp* *p* *mf*

Vln. 2 *ppp* *p* *mf*

Vla. *ppp* *p* *mf*

Vc. *ppp* *p* *mf*

Db. *ppp* *p* *mf*

94

Fl. *mf* *f*

Cl. *f*

Tpt. *mf* *f*

Timp. *f* *p* *molto cresc.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Solo play normally (definite pitch)

Very grandly

11 *98*

Fl. *f* *majestically* *ff* *mp*

Ob. *f* *legato, molto cantabile* *ff* *mp*

Cl. *f* *legato, molto cantabile* *ff* *mp*

Bsn. *f* *legato, molto cantabile* *ff* *mp*

Hn. *f* *legato, molto cantabile* *ff* *cuivre* *mp norm.*

Tpt. *f* *majestically* *ff* *p dolce*

Tbn. *f* *majestically* *ff* *p dolce*

Tba. *f* *majestically* *ff* *p dolce* *ad lib.*

Timp. *f* *ffp* *molto cresc.* *ff (let ring)*

Hp. (Whole tone scale: D: C# B; | E: F: G: A:) *ff* *mp clearly*

Pno. *f* *ff* *p*

Vln. 1 *f* *legato* *ff* *p*

Vln. 2 *f* *legato* *ff* *p*

Vla. *f* *legato* *ff* *p*

Vc. *f* *legato* *ff* *p*

Db. *f* *legato* *ff* *p*

12 Codetta: Tranquil

105

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f* *ff* *molto dim.* *pppp* to Xylo

Xyl. *ppp*

Hp. *f* *pp* (B₂)

Pno. *f* *ppp* *ppp* *tr.*

Sop. *pp* pure and angelic *mp*

The one who can tri-umph o-ver the Self can ob-tain the re-ward.

con sord. sul A *ppp* *dolcissimo*

Vln. 1 *f*

Vln. 2 *f* *ppp* *dolcissimo*

Vla. *f* *ppp* *dolcissimo*

Vc. *f* *ppp* *dolcissimo*

Db. *f* *ppp* *dolcissimo* con sord.