

Peccata (87)

A Piano Suite

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Allegro con fuoco (♩ = 140)

[illegible]

11

f

Red. * Red. * Red. * Red. * Red. * Red. *

13

Red. * Red. * Red. * Red. *

15

mp

Red. * Red. * Red. * Red. * Red. * Red. *

17

f

poco rit.

Red. * Red. * Red. *

19

f

Tempo I, poco rubato

Red. * Red. *

21

23

25

28

Tempo I

mp

30

32

f

Red. * Red. * Red. * Red. * Red. * Red. *

34

Red. * Red. * Red. * Red. *

36

Red. * Red. *

38

Red. * Red. *

40

ff

Red. * Red. *

42

Musical score for measures 42-43. Measure 42: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. Measure 43: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. There are 'Led.' and '*' markings below the bass staff.

44

Musical score for measures 44-45. Measure 44: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. Measure 45: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. There are 'Led.' and '*' markings below the bass staff.

46

Musical score for measures 46-47. Measure 46: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. Measure 47: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. There are 'Led.' and '*' markings below the bass staff.

48

Musical score for measures 48-49. Measure 48: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. Measure 49: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. There are 'Led.' and '*' markings below the bass staff.

50

Musical score for measures 50-51. Measure 50: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. Measure 51: Treble clef has a whole note chord of G4, B4, D5. Bass clef has a half note G2, then a half note F2. There are 'Led.' and '*' markings below the bass staff.

51

Ped.

52

ritenuto

Ped.

54

accel.

mf

58

Ped.

62

rit.

f

64 **Allegretto risoluto** (♩ = 120)

64

mp

sempre And.

66

68

70

72

74

76

78

80

86

90

Red. *Red. * Red. *Red. * Red. *Red. * Red. *Red. *

94

97



II. Limbus

Moderato sostenuto (♩ = 40)

8

14

18

22

26

29

32

33

Red. 3 3 * Red. *

Red. * Red. *11

34

35

36

37

38

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

39

Rit. * Rit.

40

p

47

poco a poco smorzando

condannato

55

pp



III. Libido

Largo pesante (♩ = 69)

mp

simile

5

7

9

10

11

12

mp

Red. *

14

17

21

22

23

f

Red.

24

Red.

25

Red.

26

ff

Red.

27

f

Red.

** Red.*

28

28

* Red. *

29

29

Red. * Red.

30

[illegible]

31

31

mp

Ped.

Ped.

35

35

Red.

* Red.

*

39

41

44

pp



IV. Gula

Viscoso e pesante ma rigoroso (♩ = 140)

6

9

Red. * Red. * Red. * Red. * Red. *

12

mf

p

17

p cresc.

Red. * Red. * Red. * Red. *

21

(*cresc.*)

mf

Red. * Red. * Red. *

23

mp cresc.

Red. * Red. * Red. * Red. *

25

(cresc.) *f*

Led. * *Led.* *

28

mp

32

mf

35

molto ritentuto

f cresc. *fff*

Led. * *Led.* * *Led.* * *Led.* *

40

pp



V. Avaritia

Vivo fuoco (♩ = 280)

The musical score is written for piano and bass. It begins with a treble staff that is mostly empty, with notes appearing in the bass staff. The key signature is B-flat major (two flats). The time signature is 6/8. The tempo is marked 'Vivo fuoco' with a quarter note equal to 280 beats per minute. The score is divided into systems of four measures each. The first system (measures 1-4) features a piano (mp) dynamic and a 'Red.' marking. The second system (measures 5-8) includes a piano (mp) dynamic, a 'Red.' marking, and fingerings of 4, 3, and 4. The third system (measures 9-12) includes a piano (mp) dynamic, a 'Red.' marking, and fingerings of 4, 3, and 5. The fourth system (measures 13-16) includes a piano (mp) dynamic, a 'Red.' marking, and fingerings of 2, 3, and 3. The fifth system (measures 17-20) includes a piano (mp) dynamic, a 'Red.' marking, and fingerings of 3, 6, 3, and 6. The score is marked with 'Red.' and '*' symbols throughout.

41

45

49

53

57

61

65

f

mp

Red. *

Red. *

73

poco rit.

Red. *

83

pp

This musical score is for the piece 'Peccati (87)'. It is written for piano in B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system (measures 65-72) features a melody in the right hand with a forte (*f*) dynamic and a bass line in the left hand with a mezzo-piano (*mp*) dynamic. There are 'Red.' markings and asterisks under measures 65, 68, 71, and 72. The second system (measures 73-82) continues the melody and bass line, with a 'poco rit.' marking above measure 75. There is a 'Red.' marking and an asterisk under measure 73. The third system (measures 83-84) shows the final chords in both hands with a pianissimo (*pp*) dynamic.

VI. Desidia



Adagio con pigrizia (♩ = 60)

mp

cresc.

13

(cresc.)

dim.

This musical score is for the piece 'VI. Desidia'. It is written for piano in D major (two sharps) and 4/4 time. The tempo is 'Adagio con pigrizia' with a quarter note equal to 60 beats per minute (♩ = 60). The score is divided into two systems. The first system (measures 1-12) features a melody in the right hand with a mezzo-piano (*mp*) dynamic and a bass line in the left hand. There is a 'cresc.' marking above measure 10. The second system (measures 13-24) continues the melody and bass line. There is a '(cresc.)' marking above measure 13 and a 'dim.' marking above measure 16. The piece ends with a final chord in both hands.

25

Measures 25-28. Treble clef: whole notes. Bass clef: eighth-note patterns. Dynamics: *cresc.*, *Red.*, * *Red.*, *

29

Measures 29-32. Treble clef: whole notes. Bass clef: eighth-note patterns. Dynamics: *(cresc.)*, *Red.*, * *Red.*, *

33

Measures 33-36. Treble clef: whole notes. Bass clef: eighth-note patterns. Dynamics: *(cresc.)*, *Red.*, * *Red.*, *

37

Measures 37-42. Treble clef: whole notes. Bass clef: eighth-note patterns with accents. Dynamics: *mf*, *Red.*, *Red.*, * *Red.*, *Red.*, *

43

Measures 43-48. Treble clef: whole notes. Bass clef: eighth-note patterns with accents. Dynamics: *Red.*, *Red.*, * *Red.*, *Red.*, *

49

Measures 49-54. Treble clef: whole notes. Bass clef: eighth-note patterns with accents. Dynamics: *Red.*, *Red.*, * *Red.*, *Red.*, *

55

55

Ped. * Ped. *

58

58

f Ped. * Ped. 3 3 3 *

62

62

Ped. * Ped. 6 6 *

66

66

Ped. * Ped. *

75

75

mp Ped. * Ped. *

79

79

Ped. * Ped. *

83

Piano introduction in D major, 4/4 time. The music features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The dynamics are marked *pp* (pianissimo).



VII. Ira

Allegro irato (♩ = 110)

Main musical score for VII. Ira, in D major, 4/4 time. The tempo is marked **Allegro irato** with a quarter note equal to 110 beats per minute. The score is divided into four systems, each with two staves (treble and bass clef). The dynamics range from *f* (forte) to *mp* (mezzo-piano). The music features complex rhythmic patterns, including sixteenth-note runs and chords. There are several measures marked with a red 'X' and a star, indicating specific performance or editing points. The score ends with a double bar line and a page number 27.

10 *mf*

12

14 *f*

16

18 *mf*

20 *mp*

28

Red. * Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

22

fp

Red. * *Red.* * *Red.* * *Red.* *

24

Red. * *Red.* *

25

Red. * *Red.* *

26

fp

Red. * *Red.* *

28

Red. * *Red.* *

30

mf

Red. * *Red.* *

29

32

Red. * Red.

34

Red. * Red.

36

Red. * Red.

38

Red. * Red. * Red.

41

Red. * Red.

43

Red. * Red. *

45

Red. * Red. *

47

Red. * Red. * Red. *

49

Red. * Red. * Red. *

51

Red. * Red. * Red. *

53

mp

f

ff

pp

VIII. Invidia



Tempo di valzer con sarcasmo (♩ = 180)

mf

mp

mf

mf

mf

mf

mf

mf

17

3 9 3

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

23

3 3 3

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

31

3 3

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

37

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

45

mp

Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

53 

61

8 *mf*

Rehearsal marks (asterisks) are placed above and below the staff at measures 61, 62, 63, 64, 65, 66, 67, 68, 69, and 70.

71

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

80

mp *f*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

90

mp

Red.* Red.* Red.* Red.* Red.* Red.* Red.*

[illegible]

104

Red.* Red.* Red.* Red.* Red.* Red.*

110

Red.* Red.* Red.* Red.*

114

Red.* Red.* Red.* Red.*

118

Red.* Red.* Red.* Red.* Red.* Red.*

124

Red.* Red.* Red.* Red.* Red.* Red.*

132

Red.* Red.* Red.* Red.* Red.* Red.*

138

Red. *

Red. *

Red. *

Red. *

Red. *

143

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

151

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

159

mf

mp

mf

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

165

mp

mf

poco rit.

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

172

pp



IX. Superbia

Allegretto con orgoglio (♩ = 130)

First system of musical notation (measures 1-3). The treble clef staff begins with a forte (*f*) dynamic marking. The bass clef staff provides a simple harmonic accompaniment.

Second system of musical notation (measures 4-6). The treble clef staff features a melodic line with accents (^) and a 'poco rit.' (poco ritardando) instruction above the final measure. The bass clef staff continues the accompaniment.

Third system of musical notation (measures 7-10). The tempo changes to 'Tempo I, deciso'. The treble clef staff has a mezzo-piano (*mp*) dynamic marking. The bass clef staff features a complex, dense accompaniment of chords. Below the bass staff, there are four 'Red. *' (Reduction) markings.

Fourth system of musical notation (measures 11-14). The treble clef staff continues the melodic development. The bass clef staff maintains the dense chordal accompaniment. Below the bass staff, there are five 'Red. *' (Reduction) markings.

Fifth system of musical notation (measures 15-18). The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff continues the accompaniment. Below the bass staff, there are four 'Red. *' (Reduction) markings.

19

19

f *mp*

21

21

f *mf*

23

23

f *gliss.*

Red. *

27

27

Red. *

30

30

mp

Red. *

34

34

Red. *

36

mf

Red. *

40

Red. *

44

f

Red. *

48

mf

Red. *

52

Red. *

40

80

83

87

91

95

99

Ped. * Ped. * Ped. *

102

f Ped. * Ped. * marcato Ped. * Ped. *

106

Ped. *

108

mf Ped. * Ped. * Ped. * Ped. *

112

mp Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

116

ff

Red. * Red. * Red. * Red. *

120

p



X. Cocytus

Presto (♩ = 220)

p

Red. *

Red. *

3

8

Red. * Red. * Red.

4

Red.

5

8

fp

Red.

7

8

9

8

Red.

44

Red.

[illegible]

19

21

mp

lugubre

25

Red.

29

Red.

33

mp con rimorso

Red.

Red.

Red.

Red.

Red.

Red.

37 *mf* 2 2 2 rit.

Red. *imperdonabilmente* *a tempo* *

41 *p* *Red.* *

42 *Red.* *

43 8 *Red.* * *Red.* * *Red.* *

44 *Red.* *

45 Tribunale

fp

Red. *

47

Red. *

49

Red. *

51

mf

Red. *

53

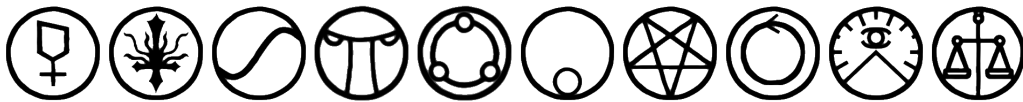
48 Red. * Red. * Red. *

55

The musical score consists of three systems, each with a grand staff (treble and bass clefs).
 System 1 (Measure 55): The treble staff begins with a *mf* dynamic and contains several chords and single notes. The bass staff features a continuous eighth-note pattern. A *f* dynamic marking appears in the treble staff towards the end of the measure. Both staves are marked with "Red." and asterisks at the ends of the measure.
 System 2 (Measure 56): The treble staff starts with a *mf* dynamic and includes a slur over a few notes. The bass staff continues the eighth-note pattern. A *f* dynamic marking is present in the treble staff. Both staves are marked with "Red." and asterisks at the ends of the measure.
 System 3 (Measure 57): The treble staff begins with a *ff* dynamic and contains a complex, rapid melodic line. The bass staff starts with a *p* dynamic and features a similar rapid melodic line. Both staves are marked with "Red." and asterisks at the ends of the measure.

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