



Commissioned by the George Mason University Band, Fairfax, Virginia
Professor Anthony Maiello, Director of Bands

Paradiso

(From *The Divine Comedy*)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

- | | | |
|---------------------------------|--------------------------------|--|
| 1 Conductor | 2 1st E \flat Alto Saxophone | 2 Baritone |
| 1 C Piccolo | 2 2nd E \flat Alto Saxophone | 1 Baritone Treble Clef |
| 3 1st Flute | 1 B \flat Tenor Saxophone | 4 Tuba |
| 3 2nd Flute | 1 E \flat Baritone Saxophone | 2 Piano and Celeste |
| 1 1st Oboe | 3 1st B \flat Trumpet | 3 Mallet Percussion
(Bells, Vibes, Crotales) |
| 1 2nd Oboe | 3 2nd B \flat Trumpet | 2 Timpani (Vibes) |
| 3 1st B \flat Clarinet | 3 3rd B \flat Trumpet | 2 Percussion I
(Triangle, Snare Drum, Bass Drum) |
| 3 2nd B \flat Clarinet | 2 1st & 2nd Horn in F | 2 Percussion II
(Suspended Cymbal, Crash Cymbals) |
| 3 3rd B \flat Clarinet | 2 3rd & 4th Horn in F | 2 Percussion III
(Wind Chimes, Gong) |
| 2 B \flat Bass Clarinet | 2 1st Trombone | |
| 1 E \flat Contrabass Clarinet | 2 2nd Trombone | |
| 2 Bassoon | 2 3rd Trombone | |

PROGRAM NOTES

"Paradiso" is the final movement of *The Divine Comedy*, a symphony for winds and percussion based upon the Dante Allighieri literary classic of the same name. It was commissioned by the George Mason University Band (Fairfax, VA) under the direction of Professor Anthony Maiello.

In the composition of "Paradiso," the composer was faced with the same basic problem which confronted Dante in his literary masterpiece. What description of heaven will have a universal appeal? The sensory experiences on which Dante built his heaven were sights and sounds. The sights consisted of brilliant lights with varied colors, symbolic formations, and combined with their hypnotic gyrations. The sounds were those of the imagination, conjured by the reader's own past experiences with unheard melodies "sweeter than those heard on earth." It was Dante's hope that scenes presented to our imagination through the language of poetry may surpass the remembered scenes of our own experiences.

In "Paradiso," Dante has ascended at an incredible speed from the top of the Mountain of Purgatory to the first sphere of the heavens. He is enamored with the sight of light, growing brighter and more tense with each sphere of his journey. The composer has called upon the mallet percussion to represent those beams of light. Beginning with a single tone (beam), the intensity grows with each entrance until we are surrounded by lights of multiple colors and complexities. As the light engulfs the listener, we are presented with the sounds of joy, peace, love and hope...growing ever brighter as the journey through the spheres progresses.

As the listener arrives at the Empyrean (the region of pure light), the "Music of the Spheres," first introduced in The Ascension (Mvt. III), is restated in brilliant fashion by the brass section. The light continues to intensify as the woodwind colors swirl around the brass figures. The sights and sounds grow even brighter as Dante sees a river of light which is transformed into a great rose at whose center is the wonderful source of the lights. Upon the petals are seated the saints, clad in the whitest of robes. Angels fly, like swarms of bees, up from the heart of the rose to the petals, their faces of living flame, their wings of gold, their bodies white as the purest snow. Dante looks to the highest tier, where Mary sits enthroned, surrounded by a thousand joyful angels. Mary is surrounded by heroines of the Old Testament: Eve, Rachel, Sarah, Rebecca, Judith, and Ruth. On Mary's opposite side are the male figures of the Christian era: John the Baptist, St. Francis, St. Benedict, and St. Augustine, as well as Adam, Peter, Moses and John the Apostle. The lower tiers of the rose are filled with thousands of infants, purified in their glorious innocence.

With a gracious smile from the Virgin Mary, Dante is permitted the Beatific Vision. He lifts his eyes toward the heart of the rose. Within one blinding light, he recognized three separate lights in the form of interlocking circles (a symbol of the Trinity). Within one circle he perceived the dim image of a human face, a reminder that God, through Christ, lived—and still lives—as man on earth.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



NOTES TO THE CONDUCTOR

The concept of light is best conveyed with multiple mallets instruments (all metallic) staged throughout the hall to give a spatial effect. Beginning with the single Bell/Vibes entrance in the first two bars, each consecutive entrance should be staged to literally surround the audience. The crotales entrance in measure seven is on beat three. The crotales should play only the third beat in each of the following bars (including the second eighth note beginning in bar nine). If personnel numbers permit, I would suggest adding triangles of various sizes throughout the hall as well. If used, the additional triangles should be used to double each of the mallet entrances over and above the notated triangle apart.

The horn choir at bar 13 should be as warm and reverent as possible. If presence is a concern, add the clarinet choir as cued. The vocals at bar twenty-four should balance with the horns/clarinets, being careful not to overshadow them. The oboe solo is used only for warmth and presence of the melodic line. The soloist should blend comfortably with the vocals and horn/clarinet choir.

The timpani entrance at measure thirty-eight should be very subtle, as if it were a heartbeat. The entire section from thirty-eight to bar sixty should be one continuous build with very expressive ebbs and flows in the dynamic line. The return of the mallets at bar sixty should be absolutely brilliant. The conductor may wish to use only those mallets on stage at this point. At the second statement of the *Music of the Spheres* beginning at bar seventy-four, the off-stage mallets should enter along with optional off-stage brass positioned behind the audience.

Careful attention should be given to the interpretation of the last seven bars to insure the build to the "one brief glimpse of the face of God." Measure eighty-five should be drawn out as far as musically appropriate, building through the timpani solo. The last note should be very conclusive and a full beat in length.

I hope that you and your ensemble find "Paradiso" from *The Divine Comedy* to be a musically rewarding experience. Best wishes for a great performance.



The Divine Comedy

Composed and Arranged by Robert W. Smith

- I. The Inferno (00-BD9563)
- II. Purgatorio (00-BD9751)
- III. The Ascension (00-BD01085)
- IV. Paradiso (00BD9676)

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CONDUCTOR

PARADISO

from "The Divine Comedy"

Composed and Arranged by
ROBERT W. SMITH

Slowly (♩ = 56)

C Piccolo

C Flutes

Oboes

1

B♭ Clarinets

2

3

B♭ Bass Clarinet

E♭ Contrabass Cl.

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slowly (♩ = 56)

1

B♭ Trumpets

2

3

1 & 2

Horn in F

3 & 4

1

Trombones

2

3

Baritone

Tuba

Piano & Celesta

Piano 8va/Celesta loco
mf

Bells & Vibes

Mallet Percussion (Bells, Vibes, Crotales)

Timpani (Vibes)

Percussion 1 (Triangle, Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Percussion 3 (Wind Chimes, Gong)

Triangle
mf

Double on Mallets to meas. 37

All but one...
Double on Mallets to meas. 37

1 2 3 4 5 6

Conductor - 2

C Picc.
Fls.
Obs.
1
Cis. 2
3
B. Cl.
C. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts. 2
3
1 & 2
Hns. in F 3 & 4
1
Tbns. 2
3
Bar.
Tuba
Pno. / Cel.
Mlt. Perc. Add Crotales on beat 3
Timp.
Perc. 1
Perc. 2
Perc. 3

C Picc.

Fls.

Obs.

1
2
3
Cls.
cue: Horn
mp
cue: Horn
mp
cue: Horn
mp
cue: Horn
mp

B. Cl.
mp

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1 & 2
3 & 4
Hns. in F
mp
mp

1
2
3
Tbns.

Bar.
Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3
w.c.

24 (Sing "Ah")

C Picc. *mp* (Sing "Ah")

Fls. *mp* Solo (gently with voices)

Obs. *mf* (Sing "Ah")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

B. Cl. *mp* (Sing "Ah")

C. Cl. *mp* (Sing "Ah")

Bsn. *mp* (Sing "Ah")

A. Sax. *mp* (Sing "Ah")

T. Sax. *mp* (Sing "Ah")

Bar. Sax. *mp* (Sing "Ah")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

1 & 2 Hns. in F

3 & 4

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

Bar. *mp* One (Section sing "Ah")

Tuba *mp* One (Section sing "Ah")

Pno. / Cel. *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

24 (Sing "Ah")

C Picc.

Fls.

Obs.

1

2

3

Cl. s.

B. Cl.

C. 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. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

This page of a musical score is for the conductor, labeled "Conductor - 6". It contains staves for the following instruments: C Picc., Fls., Obs., 1 Cls., 2 Cls., 3 Cls., B. Cl., C. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., 1 Tpts., 2 Tpts., 3 Tpts., Hns. in F (1 & 2, 3 & 4), 1 Tbn., 2 Tbn., 3 Tbn., Bar., Tuba, Pno. / Cel., Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics. A large red watermark reading "PREVIEW Only" is overlaid diagonally across the page. The word "rit." appears at the end of several staves, indicating a ritardando. The page number "6" is visible in the bottom right corner of the score area.

Conductor - 8

Musical score for conductor, measures 41-45. The score includes parts for various instruments: C Picc., Fls., Obs., Cls. (1, 2, 3), B. Cl., C. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1 & 2, 3 & 4), Tbn. (1, 2, 3), Bar., Tuba, Pno. / Cel., Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score features a large red watermark: "Preview Only - Legal Use Requires Purchase".

Key markings and dynamics include:

- Solo** (Fls., Obs.)
- mf** (Fls., Obs., Pno. / Cel., Mlt. Perc., Perc. 1, Perc. 2, Perc. 3)
- mp** (Cls., Bsn., Hns. in F, Tbn., Tuba)
- p** (Perc. 2)

47 Building

C Picc.

Fls.

Obs.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

47 Building

1

2

3

1 & 2

3 & 4

Hns. in F

1

2

3

Tpts.

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.

Fls.

Obs.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. 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. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

55 Conductor - 11
Building

C Picc. Duet *mf* *slight accel.* *mf* *rall.*

Fls. *mf* *slight accel.* *mf* *rall.*

Obs. *slight accel.* *mf* *rall.*

1 *mf* *mp* *slight accel.* *rall.*

2 *mf* *mp* *slight accel.* *rall.*

3 *mf* *mp* *slight accel.* *rall.*

B. Cl. *slight accel.* *mf* *rall.*

C. Cl. *slight accel.* *mf* *rall.*

Bsn. *slight accel.* *mf* *rall.*

A. Sax. *slight accel.* *mp* *rall.*

T. Sax. *slight accel.* *mf* *rall.*

Bar. Sax. *slight accel.* *mf* *rall.*

55 Building

1 *slight accel.* *mf* *rall.*

2 *slight accel.* *mf* *rall.*

3 *slight accel.* *mf* *rall.*

1 & 2 *mp* *slight accel.* *rall.*

3 & 4 *mp* *slight accel.* *rall.*

1 *mf* *slight accel.* *mp* *rall.*

2 *mf* *slight accel.* *mf* *rall.*

3 *mf* *slight accel.* *mf* *rall.*

Bar. *mp* *slight accel.* *rall.*

Tuba *slight accel.* *mf* *rall.*

Pno. / Cel. *slight accel.* *rall.*

Mlt. Perc. *slight accel.* *rall.*

Timp. *slight accel.* *mf* *rall.*

Perc. 1 *slight accel.* *mf* *rall.*

Perc. 2 *slight accel.* *rall.*

Perc. 3 *slight accel.* *p* *rall.*

62 Conductor - 13
8^{va} Majestic

C Picc.

Fls.

Obs.

1

2

3

B. Cl.

C. 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. / Ccl.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

62 Majestic

Conductor - 14

(3rd).....

C Picc.

Fls.

Obs.

1

2

3

Cls.

B. Cl.

C. 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. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.

Fls.

Obs.

1

Cl. 2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

1 & 2

Hns. in F

3 & 4

1

Tbns. 2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.
Fls.
Obs.
1
Cls. 2
3
B. Cl.
C. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts. 2
3
1 & 2
Hns. in F 3 & 4
1
Tbns. 2
3
Bar.
Tuba
Pno. / Cel.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

*Optional: Add off-stage brass choir staged behind audience. Conductor - 17

74 Joyous, yet powerful

C Picc.

Fls.

Obs.

1

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

74 Joyous, yet powerful

1

2

3

1 & 2

3 & 4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

74 75 76

Conductor - 18

C Picc.

Fls.

Obs.

Musical notation for C Piccolo, Flutes, and Oboes. The C Piccolo part features a complex sixteenth-note pattern with slurs and accents. The Flutes and Oboes parts provide harmonic support with sustained notes and rhythmic patterns.

1

Cls.

2

3

Musical notation for Clarinets 1, 2, and 3. All three parts play a similar sixteenth-note rhythmic pattern, with the first clarinet part being the most active.

B. Cl.

C. Cl.

Bsn.

Musical notation for Bass Clarinet, Clarinet in C, and Bassoon. These parts are mostly sustained notes with some rhythmic movement.

A. Sax.

T. Sax.

Bar. Sax.

Musical notation for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. These parts play a rhythmic pattern of sixteenth notes.

1

Tpts.

2

3

Musical notation for Trumpets 1, 2, and 3. The parts are mostly sustained notes with some rhythmic movement.

1 & 2

Hns. in F

3 & 4

Musical notation for Horns in F 1 & 2, and Horns in F 3 & 4. The parts feature a rhythmic pattern of eighth notes.

1

Tbns.

2

3

Musical notation for Trombones 1, 2, and 3. The parts are mostly sustained notes with some rhythmic movement.

Bar.

Tuba

Musical notation for Baritone and Tuba. The parts are mostly sustained notes with some rhythmic movement.

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical notation for Piano/Celesta, Multiple Percussion, Timpani, and three Percussion parts. The piano part has a complex rhythmic pattern. The percussion parts provide a steady rhythmic accompaniment.

Conductor - 20
(1-42)

C Picc. *mf* *f* molto rall. to end *fff*

Fls. *mf* *f* molto rall. to end *fff*

Obs. *mf* *f* molto rall. to end *fff*

1 *mf* *f* molto rall. to end *fff*

2 *mf* *f* molto rall. to end *fff*

3 *mf* *f* molto rall. to end *fff*

B. Cl. *p* *mf* molto rall. to end *fff*

C. Cl. *p* *mf* molto rall. to end *fff*

Bsn. *p* *mf* molto rall. to end *fff*

A. Sax. *mf* *f* molto rall. to end *fff*

T. Sax. *mf* *f* molto rall. to end *fff*

Bar. Sax. *mf* *f* molto rall. to end *fff*

1 *f* molto rall. to end *fff*

2 *f* molto rall. to end *fff*

3 *f* molto rall. to end *fff*

1 & 2 *f* molto rall. to end *fff*

3 & 4 *f* molto rall. to end *fff*

1 *mf* molto rall. to end *fff*

2 *mf* molto rall. to end *fff*

3 *mf* molto rall. to end *fff*

Bar. *f* molto rall. to end *fff*

Tuba *p* *mf* molto rall. to end *fff*

Pno. / Cel. *ff* *Double time (random) (Use F9 chord) *fff*

Mlt. Perc. *ff* *Double time (random) (Use F9 chord) *fff*

Timp. *ff* molto rall. to end Solo (even rit.) *fff*

Perc. 1 *ff* molto rall. to end *fff*

Perc. 2 *ff* molto rall. to end *fff*

Perc. 3 *ff* W.C. *ff* *fff*