



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

The Ascension

(From *The Divine Comedy*)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------------------|-------------------------|---|
| 1 Conductor | 2 1st B \flat Trumpet | 1 Piano |
| 1 C Piccolo | 2 2nd B \flat Trumpet | 2 Mallet Percussion
(Bells, Gong, Chimes, Bowed Vibes,
Crash Cymbals) |
| 6 C Flute | 2 3rd B \flat Trumpet | 1 Timpani |
| 2 Oboe | 1 1st Horn in F | 3 Percussion I
(Piccolo Triangle, Large Tom-Toms,
Bass Drum, Snare Drum, Water-filled
Crystal) |
| 3 1st B \flat Clarinet | 1 2nd Horn in F | 2 Percussion II
(Suspended Cymbal, Crash Cymbals,
Water-filled Crystal) |
| 3 2nd B \flat Clarinet | 1 3rd Horn in F | 3 Percussion III
(Wind Chimes, Tambourine, Conga
Drums, Gong, Water-filled Crystal,
Crash Cymbals) |
| 3 3rd B \flat Clarinet | 1 4th Horn in F | |
| 1 E \flat Alto Clarinet | 1 1st Trombone | |
| 2 B \flat Bass Clarinet | 1 2nd Trombone | |
| 2 Bassoon | 1 3rd Trombone | |
| 2 E \flat Alto Saxophone | 1 Baritone | |
| 2 B \flat Tenor Saxophone | 1 Baritone Treble Clef | |
| 2 E \flat Baritone Saxophone | 4 Tuba | |

PROGRAM NOTES

The Divine Comedy is a four-movement work based on Dante Alighieri's literary classic of the same name. The story of Dante's trilogy is basic: One day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell of Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

"The Ascension" is the third of four movement in *The Divine Comedy*. The movement begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to Paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at the moment transformed ("trans-humanized") in preparation for his great adventure. He is surprised to discover wonderful music, the music of the spheres, surrounding them. Swifter than thought, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

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

THE ASCENSION

(from the "Divine Comedy")

Composed and Arranged by ROBERT W. SMITH

CONDUCTOR

Gently ♩ = 72

C Piccolo

C Flute

Oboe

1

B♭ Clarinets

2

3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently ♩ = 72

Solo (off-stage)

1

mp legato

B♭ Trumpets

2

Solo (off-stage)

mp legato

3

Horns in F

1

Solo (off-stage)

mp legato

2

3

4

Trombones

1

2

3

Baritone

Solo (off-stage)

mp legato

Tuba

Piano

8va

Mallet Percussion
(Bells, Gong, Chimes,
Bowed Vibes,
Crash Cymbals)

Timpani

Percussion I *

Percussion II *

Percussion III *

* See Instrumentation for complete listing of all percussion.

1

2

3

4

5

BD01085C

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Picc.

Fl.

Ob.

1
Cls.

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

3

1
Hns. in F

2

3

4

1
Tbns.

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

loco

8va

loco

11 Flowing

Picc. 2 players per part div. *sim.*

Fl. *mp* 6 6 6 6 *sim.*

Ob. 2 players *sim.*

1 *mp* 6 6 6 6 *sim.*

2 *mp* 6 6 6 6 *sim.*

3 *mp* 1 player

A. Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. div. 2 players *mp*

T. Sax.

Bar. Sax.

11 Flowing

1 *mf*

2 *mf*

3

1 *mf*

2

3

4

1

2

3

Bar. *mf*

Tuba *mp*

Pno. *mp* 6 6 6 6 *sim.*

Bells *p*

Mlt. Perc. *p*

Timp. *p*

Perc. I

Perc. II Susp. Cym.(scrape w/ metal beater)

Perc. III Wind Chs.

17

Picc.

Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Trgl.

Susp. Cym.

Wind Chs.

22 Presto ♩ = 172

Picc. *ff* div. *tutti*

Fl. *ff* div. *tutti*

Ob. *ff* div. *tutti*

1. Cls. *ff* *tutti*

2. Cls. *ff* *tutti*

3. Cls. *ff* *tutti*

A. Cl. *ff* *tutti*

B. Cl. *ff* *tutti*

Bsn. *ff* div. *tutti*

A. Sax. *ff* *tutti*

T. Sax. *ff* *tutti*

Bar. Sax. *ff* *tutti*

1. Tpts. *ff* *tutti*

2. Tpts. *ff* *tutti*

3. Tpts. *ff* *tutti*

1. Hns. in F *ff* *tutti*

2. Hns. in F *ff* *tutti*

3. Hns. in F *ff* *tutti*

4. Hns. in F *ff* *tutti*

1. Tbns. *ff*

2. Tbns. *ff*

3. Tbns. *ff*

Bar. *ff* *tutti*

Tuba *ff*

Pno. *ff*

Mlt. Perc. Gong *ff*

Timp. *ff*

Perc. I T.T. *ff*

Perc. II B.D. *ff*

Perc. III Tamb. *mf*



Picc. *mp* *sim.*

Fl. *mp* *sim.*

Ob. *mp* *sim.*

1 *sim.*

2 *sim.*

3 *sim.*

A. Cl. *sim.*

B. Cl. *sim.*

Bsn. *sim.*

A. Sax. *sim.*

T. Sax. *sim.*

Bar. Sax. *sim.*

1

2

3

Tpts. *f*

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp. *cresc.*

Perc. I *cresc.*

Perc. II

Perc. III

40 *2nd time only*

Picc.

Fl.

Ob.

1
2
3

Cls.

A. Cl.

B. 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.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

40 Harmon mute

Trgl.
2nd time only

2nd time only

2nd time only

Picc.
Fl.
Ob.
1
2
3
Cls.
A. Cl.
B. 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.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Open
2nd time only
p
Susp. Cym.
p

48

Picc. *pp* *f*

Fl. *pp* *f*

Ob. *f*

1. *cresc.*

2. *cresc.*

3. *cresc.*

A. Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

A. Sax. *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

48

1.

2.

3.

1. *mf cresc.*

2. *mf cresc.*

3. *mf cresc.*

4.

1.

2.

3.

Bar. *mf cresc.*

Tuba

Pno. *mf cresc.*

Mlt. Perc.

Timp.

Perc. I S.D. B.D.

Perc. II *p*

Perc. III

Musical score for conductor, page 13. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbns. (1, 2, 3), Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III (Gong). The score includes dynamic markings such as *ff*, *f*, *mf*, and *cresc.*. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page.

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts. 2
3
Hns. in F 1
2
3
4
1
Tbns. 2
3
Bar.
Tuba
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Congas

62

Picc.

Fl.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

62 Harmon mute

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Bells

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fl.

Ob.

1
2
3

Cl.

A. Cl.

B. 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.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Susp. Cym.

gliss.

f

f

f

p

mf

mf

4

Picc.
Fl.
Ob.
1
2
3
Cls.
A. Cl.
B. 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.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Preview Use Requires Purchase

Picc. *ff molto rall.*

Fl. *ff molto rall. div.*

Ob. *ff molto rall. div.*

1. Cls. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

A. Cl. *ff molto rall.*

B. Cl. *ff molto rall.*

Bsn. *ff molto rall.*

A. Sax. *ff molto rall.*

T. Sax. *molto rall. ff*

Bar. Sax. *molto rall. ff*

1. Tpts. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

1. Hns. in F *molto rall. ff*

2. *molto rall. ff*

3. *molto rall. ff*

4. *molto rall. ff*

1. Tbns. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

Bar. *ff molto rall.*

Tuba *ff molto rall.*

Pno. *ff molto rall.*

Mlt. Perc. *molto rall. ff*

Timp. *ff molto rall.*

Perc. I *ff molto rall.*

Perc. II *ff molto rall.*

Perc. III *ff molto rall.*

Cr. Cyms. *ff molto rall.*

Gong *ff*

molto rall. ff



Picc.
Fl.
Ob.
1
Cls.
2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
3
1
Hns. in F
2
3
4
1
Tbns.
2
3
Bar.
Tuba
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Preview Only
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97

Picc. *div. Play*

Fl. *div. Play* *mp* *legato*

Ob. *mp* *legato*

1 *mp* *legato*

2 *mp* *legato*

3 *mp* *legato*

A. Cl. *mp* *legato*

B. Cl. *mp* *legato*

Bsn. *mp* *legato*

A. Sax. (Sing) Al - le, Al - le - lu - ia,

T. Sax. (Sing) Al - le, Al - le - lu - ia,

Bar. Sax. (Sing) Al - le, Al - le - lu - ia,

97

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

4 (Sing) Al - le, Al - le - lu - ia,

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

Bar. (Sing) Al - le, Al - le - lu - ia,

Tuba (Sing) Al - le, Al - le - lu - ia,

Pno. *mp* *legato*

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

107 With great joy ♩ = 72

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl. (stagger breathe)
Bsn. (stagger breathe)
A. Sax.
T. Sax.
Bar. Sax.

107 With great joy ♩ = 72

Solo (Soar!)

1
Tpts. 2
3
1
Hns. in F 2
3
4
1
Tbns. 2
3
Bar.
Tuba (stagger breathe)
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Wind Chs.

Picc. *rall.* *mf* *ff*

Fl. *rall.* *mf* *ff*

Ob. *rall.* *mf* *ff*

1 *mp rall.* *ff*

2 *mp rall.* *ff*

3 *mp rall.* *ff*

A. Cl. *mp rall.* *ff*

B. Cl. *mp rall.* *ff*

Bsn. *rall.* *ff* (Soar!)

A. Sax. *mp rall.* *ff* (Soar!)

T. Sax. *mp rall.* *ff*

Bar. Sax. *p rall.* *ff*

1 *rall.* *ff*

2 *rall.* *ff*

3 *rall.* *ff*

1 *p rall.* *ff* (Soar!)

2 *p rall.* *ff* (Soar!)

3 *p rall.* *ff*

4 *p rall.* *ff*

1 *p rall.* *ff*

2 *p rall.* *ff*

3 *p rall.* *ff*

Bar. *rall.* *ff* (Soar!)

Tuba *rall.* *ff*

Pno. *rall.* *ff*

Mlt. Perc. *rall.* *ff* Chimes

Timp. *rall.* *ff* (random, à la church bells: use Bb, Eb, F, G)

Perc. I S.D. *pp rall.* *ff*

B.D. *pp rall.* *ff*

Perc. II Susp.Cym. *p rall.* *ff*

Perc. III *rall.* *ff* Cr. Cym.

This page contains the conductor's score for measures 120 through 123. The score is written for a full orchestra and includes parts for the following instruments:

- Picc.
- Fl. (with *div.* markings)
- Ob. (with *div.* markings)
- Clarsinettes (Cls.) 1, 2, 3
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1, 2, 3
- Horns in F (Hns. in F) 1, 2, 3, 4
- Trombones (Tbn.) 1, 2, 3
- Baritone (Bar.)
- Tuba
- Piano (Pno.)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)
- Percussion III (Perc. III)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "27" is located at the top center.

124 Presto ♩ = 172

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

124 Presto ♩ = 172

1
Tpts. 2
3
1
Hns. in F 2
3
4
1
Tbns. 2
3
Bar.
Tuba
Pno.
Mit. Perc.
Timp.
Perc. I
Perc. II
Perc. III
T.T.
B.D.
Tamb.

Picc.

Fl.

Ob.

1
Cls.

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

3

1
Hns. in F

2

3

4

1
Tbns.

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, 3), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, and Tuba. The percussion section includes Piano, Multiple Percussion, Timpani, and three different Percussion I, II, and III parts. The score features complex rhythmic patterns with many triplets and dynamic markings such as *mp* and *sim.* A large red watermark is overlaid diagonally across the page.

This page of a musical score, labeled 'Conductor - 30', contains staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. 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., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *sim.* (sforzando) and *f* (forte) are present throughout. A large, diagonal red watermark reading 'Legal Use Requires Purchase' is overlaid across the entire page.

This page of a musical score, labeled 'Conductor - 31', contains staves for the following instruments: Picc., Fl. (div.), Ob. (div.), Cls. (1, 2, 3), A. Cl., B. Cl., Bsn. (div.), A. Sax., T. Sax., Bar. Sax., Tpts. (1, 2, 3), Hns. in F (1, 2, 3, 4), Tbns. (1, 2, 3), Bar., Tuba, Pno., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score is written in 3/4 time with a key signature of one flat. It features dynamic markings such as *ff* and *p*, and includes performance instructions like 'div.' (divisi) and 'p' (piano). The music is divided into measures across four systems, with measure numbers 134, 135, 136, and 137 indicated at the bottom. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page.

140

Picc. *div.*

Fl. *div.*

Ob. *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

A. Cl. *mp cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

Bsn. *mp cresc. poco a poco*

A. Sax. *mp cresc. poco a poco*

T. Sax. *mp cresc. poco a poco*

Bar. Sax. *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Hns. in F *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Bar. *mp cresc. poco a poco*

Tuba *mp cresc. poco a poco*

Pno. *mp cresc. poco a poco*

Mlt. Perc. *mp cresc. poco a poco*

Timp. *p cresc. poco a poco*

Perc. I *p cresc. poco a poco*

Perc. II *p cresc. poco a poco*

Perc. III *Cr.Cyms.*

Picc.

Fl.

Ob.

1
2
3
Cls.

A. Cl.

B. 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.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mf cresc. poco a poco

pp cresc.

148

Picc. *ff*

Fl. *div. ff*

Ob. *div. ff*

1 *ff*

2 *ff*

3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *div. ff*

T. Sax. *ff*

Bar. Sax. *ff*

148

1 *fp* *cresc.*

2 *fp* *cresc.*

3 *fp* *cresc.*

1 *fp* *cresc.*

2 *fp* *cresc.*

3 *fp* *cresc.*

1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Pno. *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

156

Picc.
Fl.
Ob.
1
2
3
Cls.
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

156

1
2
3
Tpts.
1
2
3
4
Hns. in F
1
2
3
Tbns.
Bar.
Tuba
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III

Cr. Cyms.

Picc.

Fl.

Ob.

1
Cls.

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

3

1
Hns. in F

2

3

4

1
Tpbs.

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

div.

p cresc.

ch

ch

ch