Commissioned by and Dedicated to the James Madison University Band,
Dr. J. Patrick Rooney, Conductor

Purgatorio
(From The Divine Comedy)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

1 Conductor
1 Piccolo
3 1st C Flute
3 2nd C Flute
1 1st Oboe
1 2nd Oboe
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
1 E♭ Contrabass Clarinet
2 Bassoon
2 1st E♭ Alto Saxophone
(B♭ Soprano Saxophone)
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
1 1st Horn in F
1 2nd Horn in F
1 3rd Horn in F
1 4th Horn in F
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Baritone
1 Baritone Treble Clef
4 Tuba
1 Timpani
1 Piano
2 Mallet Percussion
(Xylophone, Taiko Drum,
(opt. low Tom-Tom), Chimes)
2 Percussion I
(Snare Drum, Taiko Drum,
(opt. low Tom-Tom))
1 Percussion II
(Bass Drum)
2 Percussion III
(Crash Cymbals, Suspended
Cymbal, Large Beaded Gourd,
Cabasa)

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.

“Purgatorio” is the second of four movements in The Divine Comedy. Dante, having completed his journey through The Inferno, is brought by Virgil to the shores of the island mountain, Purgatory, in the midst of the southern ocean. The mountain is comprised of seven terraces, each representing one of “seven deadly sins.” In each terrace, sinners are given an appropriate penance which is symbolically tied to their transgressions on earth. The sufferings endured are accepted voluntarily by the spirits in atonement for their sins. The composer has woven together musical elements which depict each of the sins of the seven terraces. For example, the sin of the first terrace is “pride.” The souls plod slowly around the mountain, bowed double by huge rocks on their backs. As the composition develops, the sounds of lamenting souls, dragging their heavy loads, can be heard against the haunting melodic line.

The souls of Purgatory are often musical beings: they express their sensations in songs, hymns, and psalms. Purgatory is the realm of hope, where the proud, envious, wrathful, slothful, prodigal (avaricious), gluttonous, and lustful may atone for their sins on earth. As Dante and Virgil continue up the mountain, they feel a violent quaking at which all of the spirits proclaim “Gloria in exceslis Deo!” (Glory to God in the highest). Dante learns that the quaking signals the completion of one soul’s penance, for which all other souls give thanks. The completion of the penance allows the soul to ascend to “Paradiso” (heaven), taking his or her rightful position in relation to God.
NOTES TO CONDUCTOR

The opening horn solo should be as lyrical as possible. Careful attention should be given to balance between the soloist and the clarinet choir which responds to the opening chant. The flute and soprano saxophone solos should be as intense as possible. Please note that a clarinet may be used as an appropriate substitute for the soprano saxophone solo. I have not cued the clarinet for this purpose. If the substitution is necessary, have the soloist read from the saxophone part.

The dragging effect of the feet may be enhanced by placing a piece of paper on the floor under the appropriate foot. The footsteps should be audible, but not too energetic. Please note the cue at measure 27 for selected moans. Unlike the wails in The Inferno, this effect should be carefully “cast” for realism.

The Taiko drums (opt. large toms) are most effective if placed on opposite sides of the ensemble. I would suggest careful placement of all of the percussion for optimum clarity.

The remaining effects during the earthquake beginning at measure 51 should be interpreted with as much energy as possible. The “Gloria in excelsis Deo” should be jubilant against the horns and percussion. The chant at measure 87 should be almost reverent by comparison.

The “Primal” section beginning at measure 155 should be as aggressive as possible. After establishing the tempo, it should be conducted in one. Pay careful attention to balance between the horns and percussion at 163. I would suggest adding the saxophones to reinforce the horns if audibility of the line against the aggressive percussion is a concern.

The trumpet/trombone accented falls in measures 172 and 174 should be very aggressive. The entire section should build into a cacophony of sound, concluding with the unison C in measure 181. This unison statement followed by the “Gloria” serve as the exclamation point for the entire movement. The decresc. poco a poco beginning in measure 199 should continue to the final note.

I hope that you, your ensemble and your audience enjoy “Purgatorio” from The Divine Comedy. Best wishes for an exciting performance.

Robert W. Smith

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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alfred.com
Conductor - 6

(selected players moan as if carrying a heavy load)
Conductor - 16

Perc.

Fl.

Obo.

Cl.

B. Cl.

C.B. Cl.

Ban.

A. Sax.

T. Sax.

B. Sax.

Piano

Tpt.

Hns.

Thn.

Bsn.

Clar.

Mtt. Perc.

Timb.

Perc. 1

Perc. 2

Perc. 3

BD9751C