



For Professor Anthony Maiello and the
George Mason University (Virginia) Symphony Orchestra

Paradiso

From THE DIVINE COMEDY

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------|---|---|
| 1 Conductor | 1 1st B♭ Trumpet | 3 Percussion I
(Triangle, Bass Drum,
Snare Drum) |
| 1 C Piccolo | 1 2nd B♭ Trumpet | 2 Percussion II
(Suspended Cymbal,
Crash Cymbals) |
| 1 1st C Flute | 1 3rd B♭ Trumpet | 1 Percussion III
(Wind Chimes,
Tam-Tam) |
| 1 2nd C Flute | 1 1st Trombone | 8 1st Violin |
| 1 1st Oboe | 1 2nd Trombone | 8 2nd Violin |
| 1 2nd Oboe | 1 3rd Trombone | 5 Viola |
| 1 1st B♭ Clarinet | 1 Tuba | 5 Cello |
| 1 2nd B♭ Clarinet | 2 Piano/Celesta | 5 String Bass |
| 1 3rd B♭ Clarinet | 3 Mallet Percussion
(Bells, Vibraphone,
Crotales) | |
| 1 B♭ Bass Clarinet | 2 Timpani
(Vibraphone) | |
| 2 Bassoon | | |
| 1 1st Horn in F | | |
| 1 2nd Horn in F | | |
| 1 3rd Horn in F | | |
| 1 4th Horn in F | | |
-

Preview
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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 and 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.

"Paradiso" is the final movement in *The Divine Comedy*. Dante has ascended at an incredible speed from the top of the mountain of purgatory to the first sphere of the heavens ("The Ascension," Mvt. III). He is enamored with the sight of light, growing brighter and more intense with each sphere. The composer has called upon the mallet percussion and piano 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 us, we are presented with the sounds of joy, peace, love, and hope—growing even brighter as the journey through the spheres progresses.

Dante sees a river of light that 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, and their bodies as 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 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 recognizes three separate lights in the form of interlocking circles (a symbol of the Trinity). Within one circle he perceives the dim image of a human face, a reminder that God lives as man on earth.

The Divine Comedy for orchestra is dedicated to Professor Anthony Maiello and the George Mason University Symphony Orchestra of Fairfax, Virginia.

NOTES TO CONDUCTOR

The concept of light is best conveyed with multiple mallet 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 7 is on beat 3. The crotales should play only the third beat in each of the following bars (including the second eighth note beginning in bar 9. If personnel permits, I 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 part.

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 24 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 38 should be very subtle, as if it were a heartbeat. The entire section from bars 38–60 should be one continuous build with very expressive ebbs and flows in the dynamic line. The return of the mallets at bar 60 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 74, 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 ensure the build to the "one brief glimpse of the face of God." Measure 85 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 you and your ensemble find *The Divine Comedy* to be a musically rewarding experience. Best wishes for a great performance.

Robert W. Smith

CONDUCTOR

for Professor Anthony Maiello and the George Mason University (Virginia) Symphony Orchestra

PARADISO
from "The Divine Comedy"

ROBERT W. SMITH (ASCAP)

Slowly $\text{J} = 56$

C Piccolo
C Flutes
Oboes
B♭ Clarinets
B♭ Bass Clarinet
Bassoon
Horns in F
B♭ Trumpets
Trombones
Tuba
Piano/Celesta *
Mallet Percussion *
(Bells, Vibraphone,
Crotales)
Timpani
(Vibraphone)
Percussion I
(Triangle, Bass Drum,
Snare Drum)
Percussion II
(Suspended Cymbal,
Crash Cymbals)
Percussion III
(Wind Chimes,
Tam-Tam)

Violins
Viola
Cello
String Bass

Slowly $\text{J} = 56$

1 2 3 4

* Stage players of all Mallet Percussion and Celesta throughout performance hall for "spatial effect." See "Note to Conductor" for more detail.

Conductor - 2

Picc.

Fls. 1
2

Obs. 1
2

1
2
3
Cl. 2
B. Cl.
Bsn.

1
2
3
4
Hns. 1
2
3
4
1
2
Tpts. 2
3

1
2
Tbn. 2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Trgl.

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

5 6 7 8 9 10

Conductor - 3

[13] Reverent yet expressive

Picc.

Fls. 1
2

Obs. 1
2

1
2
3
B. Cl.
Bsn.

Hns. 1
2
3
4
1
Tpts. 2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Wind Chimes

Perc. III

This page contains musical staves for various instruments. The first section includes Picc., Fls., Obs., Cls., B. Cl., Bsn., Hns., Tpts., Tbns., Tuba, Pno./Cel., Mlt. Perc., Timp., Perc. I, Perc. II, and Wind Chimes. The second section includes Vlns., Vla., Cello, and Str. Bass. Measure numbers 11 through 16 are indicated at the bottom of the page. A large red diagonal watermark reading "Preview Requires Purchase Only" is overlaid across the page.

[13] Reverent yet expressive

Vlns. 1
2

Vla.

Cello

Str. Bass

This page shows the continuation of the musical score for the second section, featuring Vlns., Vla., Cello, and Str. Bass. Measure numbers 11 through 16 are indicated at the bottom of the page.

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3
B. Cl.
Bsn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

17 18 19 20 21 22

24 Cantabile

Picc.

Fls. 1

Fls. 2

Sing "Ah"
mp

Obs. 1

Obs. 2

Solo (gently w/ voices)

mf

Cls. 1

Cls. 2

Sing "Ah"
mp

Cls. 3

Sing "Ah"
mp

B. Cl.

Sing "Ah"
mp

Bsn.

Sing "Ah"
mp

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Sing "Ah"
mp

Tpts. 1

Tpts. 2

Sing "Ah"
mp

Tpts. 3

Sing "Ah"
mp

Tbns. 1

Sing "Ah"
mp

Tbns. 2

Sing "Ah"
mp

Tbns. 3

Sing "Ah"
mp

Tuba

Sing "Ah"
mp

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

24 Cantabile

A musical score page for orchestra and choir. The top section shows parts for Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass. The bottom section shows the choir parts: Soprano, Alto, Tenor, and Bass. Measures 1 and 2 are shown. The vocal parts have lyrics "Sing 'Ah'" and dynamics "mp". A large red checkmark is placed over the first violin part in measure 1.

Picc.

Fls. 1

Fls. 2

Obs. 1

Obs. 2

Cls. 2

Cls. 3

B. Cl.

Bsn.

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tpts. 1

Tpts. 2

Tpts. 3

Tbns. 1

Tbns. 2

Tbns. 3

Tuba

Pno./Cel.

Mlt. Perc.

Tim.

Perc. I

Perc. II

Perc. III

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

29

30

31

32

33

34

Play

Picc. rit.

Fls. 1 rit.

Fls. 2 rit.

Obs. 1 rit.

Obs. 2 rit.

Cl. 1 rit.

Cl. 2 rit.

Cl. 3 rit.

B. Cl. rit.

Bsn. rit.

Hns. 1 rit.

Hns. 2 rit.

Hns. 3 rit.

Hns. 4 rit.

Tpts. 1 rit.

Tpts. 2 rit.

Tpts. 3 rit.

Tbns. 1 rit.

Tbns. 2 rit.

Tbns. 3 rit.

Tuba rit.

Pno./Cel. rit.

Mlt. Perc. rit.

Timp. rit. to Timp. *p*

Perc. I rit.

Perc. II rit.

Perc. III rit.

Play

Vlns. 1 rit.

Vlns. 2 rit.

Vla. rit.

Cello rit.

Str. Bass rit.

p Play

Conductor - 8

Picc.

Fls. 1
2

Obs. 1
2

1

Cls. 2
3

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mit. Perc.

Timp.

Perc. I

Susp. Cym.

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

40

41

42

43

Picc.

Fls. 1
Fls. 2

Solo

Obs. 1
Obs. 2

mp

mf

Cls. 1
Cls. 2
Cls. 3

B. Cl.

Bsn.

Hns. 1
Hns. 2
Hns. 3
Hns. 4

Tpts. 1
Tpts. 2
Tpts. 3

Tbns. 1
Tbns. 2
Tbns. 3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
Vlns. 2

p

mf

Vla.

Cello

Str. Bass

ff

44

45

46

47

47 Building

Picc.

Fls. 1
2

cresc. poco a poco *mf*

Obs. 1
2

cresc. poco a poco

Cl. 1
2
3

B. Cl.

Bsn.

Hns. 1
2
3
4

cresc. poco a poco

cresc. poco a poco

Tpts. 1
2
3

p cresc. poco a poco

p cresc. poco a poco

mp cresc. poco a poco

Tbns. 1
2
3

p cresc. poco a poco

p cresc. poco a poco

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

cresc. poco a poco

Perc. I

Perc. II

mf cresc. poco a poco

Perc. III

p cresc. poco a poco

Vlns. 1
2

cresc. poco a poco

Vla.

cresc. poco a poco

cresc. poco a poco

Cello

cresc. poco a poco

Str. Bass

cresc. poco a poco

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2
3

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timpani

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

Duet (one player each part)

1

Cl. 2

3

B. Cl.

Bsn.

Hns. 1

2

3

4

Tpts. 1

2

3

Tbns. 1

2

3

Tuba

Pno./Cel.

Mlt. Perc.

Tim.

Perc. I

Perc. II

mf

p

mf

Perc. III

Vlns. 1

55 Building

Conductor - 12

Picc. slight accel.

Fls. 1 slight accel. tutti *mf* molto rall. *f a tempo*

Obs. 1 slight accel. tutti *mf* molto rall. *f a tempo*

Obs. 2 slight accel. *mf* molto rall. *f a tempo*

Cl. 1 slight accel. *mf* molto rall. *a tempo*

Cl. 2 slight accel. *mf* molto rall. *a tempo*

Cl. 3 slight accel. *mf* molto rall. *a tempo*

B. Cl. slight accel. *mf* molto rall. *a tempo*

Bsn. slight accel. *mf* molto rall. *a tempo*

Hns. 1 slight accel. *mf* molto rall. *f a tempo*

Hns. 2 slight accel. *mf* molto rall. *f a tempo*

Hns. 3 slight accel. *mf* molto rall. *f a tempo*

Hns. 4 slight accel. *mf* molto rall. *f a tempo*

Tpts. 1 slight accel. *mf* molto rall. *f a tempo*

Tpts. 2 slight accel. *mf* molto rall. *f a tempo*

Tpts. 3 slight accel. *mf* molto rall. *f a tempo*

Tbns. 1 slight accel. *mf* molto rall. *f a tempo*

Tbns. 2 slight accel. *mf* molto rall. *f a tempo*

Tbns. 3 slight accel. *mf* molto rall. *f a tempo*

Tuba slight accel. *mf* molto rall. *f a tempo*

Pno./Cel. slight accel. *molto rall.* *a tempo*

Mlt. Perc. slight accel. *molto rall.* *a tempo*

Timp. slight accel. *molto rall.* *f a tempo*

Perc. I slight accel. *molto rall.* *a tempo*

Perc. II slight accel. *molto rall.* *B.D.* *Cr. Cyms.* *a tempo*

Perc. III slight accel. *molto rall.* *p* *molto rall.* *f a tempo*

55 Building

Vlns. 1 *mp* slight accel. *mf* molto rall. *f a tempo*

Vlns. 2 *mp* slight accel. *mf* molto rall. *f a tempo*

Vla. slight accel. *mf* molto rall. *f a tempo*

Cello slight accel. *mf* molto rall. *f a tempo*

Str. Bass slight accel. *mf* molto rall. *f a tempo*

55

56

mf molto rall. 57

58

Conductor - 13
Brilliant!

62 Majestic

Conductor - 14

Picc.

Fls. 1
2

Obs. 1
2

Cls. 2
3

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

62 Majestic

Vlns. 1
2

Vla.

Cello

Str. Bass

Picc.

Fls. 1

Obs. 1

Cl. 1

B. Cl.

Bsn.

Hns. 1

Tpts. 1

Tbns. 1

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1

Vla.

Cello

Str. Bass

Conductor - 16

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1
2

Bsn.

Hns. 1
2

Tpts. 1
2

Tbns. 1
2

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

Purchaser's Copy

74 Joyous yet powerful!

Conductor - 18

Picc.

Fls. 1
2

Obs. 1
2

Cls. 1
2
3

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

74

75

76

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

** Add as many "Mallets" as are available. Stage throughout the hall.

BFOM01010C

Conductor - 19

Picc.

Fls. 1
2

Obs. 1
2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

Picc.

Fls. 1
2

Obs. 1
2

Cls. 2

B. Cl.

Bsn.

Hns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Vlns. 1
2

Vla.

Cello

Str. Bass

Conductor - 21

A page of musical notation for orchestra, featuring multiple staves of music with various instruments. The notation includes dynamic markings like 'molto rall.', 'mf cresc.', and 'ff'. A large red watermark reading 'Legal Use Requires Purchase Only' is diagonally across the page.

Conductor - 22

Note to Conductor: Maximize rallentando to the last note!
The timpani solo should be dramatic and powerful, not rushed.

(J = 42) The timpani solo should be dramatic and powerful, not rushed.

Picc. f molto rall. to end

Fls. 1, 2 f molto rall. to end

Obs. 1, 2 f molto rall. to end

Cls. 1, 2 f molto rall. to end

B. Cl. f molto rall. to end

Bsn. molto rall. to end

Hns. 1, 2 f molto rall. to end

Tpts. 1, 2 f molto rall. to end

Tbns. 1, 2 f molto rall. to end

Tuba molto rall. to end

Pno./Cel. * Double time "random" (Use F9 chord) ff molto rall. to end

Mlt. Perc. * Double time "random" (Use F9 chord) ff molto rall. to end

Timp. molto rall. to end Solo even rall. ff

Perc. I ff molto rall. to end p

Perc. II ff molto rall. to end p

Perc. III W.C. Tam-Tam ff molto rall. to end (J = 42)

Vlns. 1, 2 f molto rall. to end ff

Vla. ff molto rall. to end ff

Cello ff molto rall. to end ff

Str. Bass ff molto rall. to end ff

85

86

87

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* "Random" in Mallets, Piano and Celeste should approximate original rhythm (i.e. M. 74) at a double time. Use F9 chord.

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