



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 C Piccolo
1 1st C Flute
1 2nd C Flute
1 1st Oboe
1 2nd Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 3rd B♭ Clarinet
1 B♭ Bass Clarinet
2 Bassoon
1 1st Horn in F
1 2nd Horn in F
1 3rd Horn in F
1 4th Horn in F

1 1st B♭ Trumpet
1 2nd B♭ Trumpet
1 3rd B♭ Trumpet
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
1 Tuba
2 Piano/Celesta
3 Mallet Percussion
(Bells, Vibraphone,
Crotales)
2 Timpani
(Vibraphone)

3 Percussion I
(Triangle, Bass Drum,
Snare Drum)
2 Percussion II
(Suspended Cymbal,
Crash Cymbals)
1 Percussion III
(Wind Chimes,
Tam-Tam)
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

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 ♩ = 56

C Piccolo

C Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoon

Horns in F 1 2 3 4

B♭ Trumpets 1 2 3

Trombones 1 2 3

Tuba

Piano/Celesta *
Piano 8va/Celesta loco
(*g^{ma} →*)

Mallet Percussion *
(Bells, Vibraphone, Crotales)
Bells and Vibes
mf

Timpani
(Vibraphone)
Vibes
mf

Percussion I
(Triangle, Bass Drum, Snare Drum)

Percussion II
(Suspended Cymbal, Crash Cymbals)
*Double on Mallets to M. 37 **

Percussion III
(Wind Chimes, Tam-Tam)
*All but one player double on Mallets to M. 37 **

Violins 1 2

Viola

Cello

String Bass

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.

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BFOM01010

Picc.

Fls. 1
2

Obs. 1
2

1
2
3
B. Cl.
Bsn.

1
2
3
4
Hns.

1
2
3
Tpts.

1
2
3
Tbns.
Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
2
Vins.

Vla.

Cello

Str. Bass

5 6 7 8 9 10

+ Crotales on beat 3

Trgl.

mf

13 Reverent yet expressive

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.

Tim.

Perc. I

Perc. II

Perc. III

Wind Chimes

13 Reverent yet expressive

Vlns. 1
2

Vla.

Cello

Str. Bass

11 12 13 14 15 16

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Hns. 2
3
4

1
Tpts. 2
3

1
Tbns. 2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
Vlns. 2

Vla.

Cello

Str. Bass

17 18 19 20 21 22

24 Cantabile

Picc. Sing "Ah" *mp*

Fls. 1 Sing "Ah" *mp*
2 Sing "Ah" *mp*

Obs. 1 Solo (gently w/ voices) *mf*
2

Cls. 1 Sing "Ah" *mp*
2 Sing "Ah" *mp*
3 Sing "Ah" *mp*

B. Cl. Sing "Ah" *mp*

Bsn. Sing "Ah" *mp*

Hns. 1
2
3
4

Tpts. 1 Sing "Ah" *mp*
2 Sing "Ah" *mp*
3 Sing "Ah" *mp*

Tbns. 1 Sing "Ah" *mp*
2 Sing "Ah" *mp*
3 Sing "Ah" *mp*

Tuba Sing "Ah" *mp*

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

24 Cantabile

Vlins. 1 Sing "Ah" *mp*
2 Sing "Ah" *mp*

Vla. Sing "Ah" *mp*

Cello Sing "Ah" *mp*

Str. Bass Sing "Ah" *mp*

Picc. *mf*

Fls. 1 *mf*
2

Obs. 1
2

1 *mf*
Cls. 2 *mf*
3 *mf*

B. Cl. *mf*

Bsn. *mf*

1 *mf*
Hns. 2 *mf*
3 *mf*
4 *mf*

1 *mf*
Tpts. 2 *mf*
3 *mf*

1 *mf*
Tbns. 2 *mf*
3 *mf*

Tuba *mf*

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1 *mf*
Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

29 30 31 32 33 34

Play

Play

Play

Play

Play

Play

Play

Play

Play

Play

Play

Play

Play

Play

to Timp.

p

W.C.

Play

Play

Play

Play

p Play*p*

Picc.
 Fls. 1
 2
 Obs. 1
 2
 1
 Cls. 2
 3
 B. Cl.
 Bsn.
 1
 Hns. 2
 3
 4
 1
 Tpts. 2
 3
 1
 Tbns. 2
 3
 Tuba
 Pno./Cel.
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Susp. Cym.
 Perc. III
 1
 Vlins. 2
 Vla.
 Cello
 Str. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
Cls. 2
3

B. Cl.

Bsn.

1
Hns. 2
3
4

1
Tpts. 2
3

1
Tbns. 2
3

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

44 45 46 47

47 Building

Vlns. 1
2

Vla.

Cello

Str. Bass

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[illegible]

55 Building

Conductor - 12

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

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

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

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

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

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

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

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*

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

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

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

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

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

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

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

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

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

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.* *mf* *molto rall.* *f* *a tempo*

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

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

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

55 Building

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

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

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

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

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

55 *56* *mf* *molto rall.* *57* *f* *a tempo* *58*

Brilliant!

Picc. *cresc.*

Fls. 1 *cresc.*

2 *cresc.*

Obs. 1 *cresc.*

2 *cresc.*

1 *cresc.*

Cl. 2 *cresc.*

3 *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Hns. 1 *sub. f cresc.*

2 *sub. f cresc.*

3 *sub. f cresc.*

4 *sub. f cresc.*

Tpts. 1

2

3

Tbns. 1

2

3

Tuba

Pno./Cel. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *p*

Perc. III *p*

S.D. *f*

Brilliant!

Vlns. 1 *f*

2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

62 Majestic

Conductor - 14

Picc. *mf*

Fls. 1 *mf* 2 *mf* 3 *mf* 4 *mf*

Obs. 1 *mf* 2 *mf*

1 *mf*

Cls. 2 *mf* 3 *mf*

B. Cl. *f*

Bsn. *f*

Hns. 1 2 3 4

Tpts. 1 *mf* 2 *mf* 3 *mf*

Tbns. 1 *mf* 2 *mf* 3 *mf*

Tuba *mf*

Pno./Cel. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Perc. III

62 Majestic

Vlins. 1 *f* 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

62 63 64

* Slurs in strings are for phrasing only. Bow as musically appropriate.

Picc.

Fls. 1
2

Obs. 1
2

1
2
3

Cls.

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

Vlms. 1
2

Vla.

Cello

Str. Bass

Picc.

Fls. 1
2

Obs. 1
2

1
2
3
Cls.

B. Cl.

Bsn.

1
2
3
Hns.

1
2
3
Tpts.

1
2
3
Tbns.

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
2
Vlns.

Vla.

Cello

Str. Bass

71

74 Joyous yet powerful!

Conductor - 18

Picc.
 Fls. 1
 2
 Obs. 1
 2
 1
 Cls. 2
 3
 B. Cl.
 Bsn.
 1
 2
 Hns. 3
 4
 1
 2
 Tpts. 3
 1
 2
 3
 Tbns.
 Tuba
 Pno./Cel.
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Perc. III
 1
 Vlns. 2
 Vla.
 Cello
 Str. Bass

Musical score for page 74, "Joyous yet powerful!". The score is for a large orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Bassoon, Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Trombones (1, 2, and 3), Tuba, Piano/Cello, Mallet Percussion, Timpani, and three types of Percussion (I, II, and III). The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Joyous yet powerful!". The score is divided into three systems, each with a rehearsal mark "74". The first system covers measures 1-18, the second system covers measures 19-36, and the third system covers measures 37-54. The score is marked with "ff" (fortissimo) throughout. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

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

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

BFOM01010C

Picc.

Fls. 1
2

Obs. 1
2

1
2
3

Cls.

B. Cl.

Bsn.

Hns. 1
2
3
4

1
2
3

Tpts.

1
2
3

Tbns.

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

1
2
3
Cls.

B. Cl.

Bsn.

1
2
3
4
Hns.

1
2
3
Tpts.

1
2
3
Tbns.

Tuba

Pno./Cel.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

1
2
Vlns.

Vla.

Cello

Str. Bass

Picc. *molto rall.* *mf cresc.*
 Fls. 1 *molto rall.* *mf cresc.*
 2 *molto rall.* *mf cresc.*
 Obs. 1 *molto rall.* *mf cresc.*
 2 *molto rall.* *mf cresc.*
 1 *molto rall.* *mf cresc.*
 Cls. 2 *molto rall.* *mf cresc.*
 3 *molto rall.* *mf cresc.*
 B. Cl. *molto rall.* *p*
 Bsn. *molto rall.* *p*
 1 *molto rall.* *f*
 Hns. 2 *molto rall.* *f*
 3 *molto rall.* *f*
 4 *molto rall.* *f*
 1 *molto rall.* *f*
 Tpts. 2 *molto rall.* *f*
 3 *molto rall.* *f*
 1 *molto rall.* *f*
 Tbns. 2 *molto rall.* *f*
 3 *molto rall.* *f*
 Tuba *molto rall.* *p*
 Pno./Cel. *molto rall.*
 Mlt. Perc. *molto rall.*
 Timp. *molto rall.* *f*
 Perc. I *molto rall.* *p*
 Perc. II *molto rall.* *p*
 Perc. III *molto rall.*
 1 *div.* *molto rall.* *mf cresc.*
 Vlns. 2 *molto rall.* *mf cresc.*
 Vla. *molto rall.* *mp* *f*
 Cello *molto rall.* *mp* *f*
 Str. Bass *molto rall.* *mp* *f*

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

(♩ = 42)

Picc. *f* molto rall. to end *mp*

Fls. 1 *f* molto rall. to end *mp*

Fls. 2 *f* molto rall. to end *mp*

Obs. 1 *f* molto rall. to end *mp*

Obs. 2 *f* molto rall. to end *mp*

Cls. 1 *f* molto rall. to end *mp*

Cls. 2 *f* molto rall. to end *mp*

Cls. 3 *f* molto rall. to end *mp*

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

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

Hns. 1 *molto rall. to end* *p*

Hns. 2 *molto rall. to end* *p*

Hns. 3 *molto rall. to end* *p*

Hns. 4 *molto rall. to end* *p*

Tpts. 1 *molto rall. to end* *p*

Tpts. 2 *molto rall. to end* *p*

Tpts. 3 *molto rall. to end* *p*

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

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

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

Tuba *molto rall. to end* *mf*

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

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

Timpani Solo *even rall.*

Perc. I *ff* molto rall. to end *p*

Perc. II *ff* molto rall. to end *p*

Perc. III W.C. Tam-Tam *molto rall. to end* *p*

Vlins. 1 *f* molto rall. to end *ff*

Vlins. 2 *f* molto rall. to end *ff*

Vla. *molto rall. to end* *mf*

Cello *molto rall. to end* *mf*

Str. Bass *molto rall. to end* *mf*

85 86 87

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