



Commissioned by the James Madison University Band, Harrisonburg, VA,
Dr. J. Patrick Rooney, Director of Bands

The Inferno

(From *The Divine Comedy*)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

1 Conductor	2 B $\flat$ Tenor Saxophone	1 Baritone Treble Clef
1 C Piccolo	2 E $\flat$ Baritone Saxophone	1 Piano
3 1st C Flute	2 1st B $\flat$ Trumpet	4 Tuba
3 2nd C Flute	2 2nd B $\flat$ Trumpet	2 Mallet Percussion (Bells, Marimba, Xylophone, Chimes)
2 Oboe	2 3rd B $\flat$ Trumpet	1 Timpani
3 1st B $\flat$ Clarinet	1 1st Horn in F	2 Percussion I (Tom-Toms, Bass Drum, Triangle)
3 2nd B $\flat$ Clarinet	1 2nd Horn in F	2 Percussion II (Tam-Tam, Heavy Chain, Whip, Triangle)
3 3rd B $\flat$ Clarinet	1 3rd Horn in F	2 Percussion III (Crash Cymbals, Suspended Cymbal, Wind Chimes)
2 B $\flat$ Bass Clarinet	1 4th Horn in F	
1 E $\flat$ Contrabass Clarinet	2 1st Trombone	
2 Bassoon	2 2nd Trombone	
2 1st E $\flat$ Alto Saxophone	2 3rd Trombone	
2 2nd E $\flat$ Alto Saxophone	2 Baritone	

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.

"The Inferno" is the first of four movements in *The Divine Comedy*. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the concept of symbolic retribution. In other words, man's eternal damnation in Hell is directly correlated to the character and weight of his sin on earth.

Like Dante's *Inferno*, the movement is divided into four sections. The opening melodic statement in the oboe represents the sins of "incontinence." As Dante finishes his relatively short journey through the sections of "The Inferno," he is confronted with the Wall of Dis (the gate into Hell). The next section is structured around the sins of "violence" with its incredibly intense storms and fiery sands. The crimes of "ordinary fraud" follow the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead, which represent the weight of the hypocrisy on earth.

The final section of "The Inferno" features the sins of "treacherous fraud." As Dante enters this circle of Hell, he hears the dreadful blast of a bugle. "Not even Roland's horn, which followed on the sad defeat when Charlemagne had lost his holy army, was as dread as this." Dante and Virgil are lowered into the last section of Hell by giants who are constantly pelted with bolts of thunder. As their journey nears the end, they are confronted with the sight of Dis (Lucifer), whose three mouths are eternally rending Judas, Brutus, and Cassius. Dante and Virgil climb down the flanks of Lucifer, exiting to the other hemisphere and leaving the fiery world of "The Inferno" behind.

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 (00-BD9676)

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THE INFERNO

(from the "Divine Comedy")

CONDUCTOR

ROBERT W. SMITH

Lamenting $\text{♩} = 72$

C Piccolo

C Flutes 1 2

Oboe Solo *mf freely*

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophones 1 2 Solo *mf freely* (cue: Oboe)

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lamenting $\text{♩} = 72$

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Piano

Mallet Percussion

Timpani

Percussion I

Percussion II

Percussion III

BD9563C

1

2

3

4

Picc.

Fls. 1 2

Ob.

1 2 3

Clas.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

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

5 6 7 8

Solo

f

Bombastic ♩ = 56

9

Picc. *ff* *ffp* *a2*

Fls. *ff* *ffp*

Ob. *ff* *ffp*

1 *ff* *ffp*

Cls. 2 *ff* *ffp*

3 *ff* *ffp*

B. Cl. *ff* *ffp*

Cb. Cl. *ff* *ffp*

Bsn. *ff* *ffp*

A. Saxes. *ff* *ffp* *Play a2*

T. Sax. *ff* *ffp*

Bar. Sax. *ff* *ffp*

9 Bombastic ♩ = 56 *div.*

1 *ff* *ffp*

Tpts. 2 *ff* *ffp*

3 *ff* *ffp*

1 *ff* *ffp* *a2*

Hns. in F 2 *ff* *ffp*

3 *ff* *ffp*

4 *ff* *ffp* *div.*

1 *ff* *ffp*

Tbns. 2 *ff* *ffp*

3 *ff* *ffp*

Bar. *ff* *ffp*

Tuba *ff* *ffp*

Pno. *ff* *mf*

Mlt. Perc. *ff* *Bells*

Timp. *ff*

Perc. I *ff* *Toms*

Perc. II *ff* *Bass Drum*

Perc. III *ff* *Tam-tam*

ff *Cr. Cyms.*

ff *Susp. Cym.*

9 10 11 12

Picc.

Fls.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

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

Triangle

ff

p

ff

13

14

15

16

20 With intensity $\text{♩} = 172$

Picc. *rall.* *ff*

Fis. *rall.* *ff*

Ob. *rall.* *ff*

1 *rall.* *ff*

Cl. 2 *rall.* *ff*

3 *rall.* *ff*

B. Cl. *rall.* *ff*

Cb. Cl. *rall.* *ff*

Bsn. *rall.* *ff*

A. Sax. *rall.* *ff* *div.*

T. Sax. *rall.* *ff* *div.*

Bar. Sax. *rall.* *ff*

1 *rall.* *ff*

Tpts. 2 *rall.* *ff*

3 *rall.* *ff*

1 *rall.* *ff*

Hns. in F 2 *rall.* *ff*

3 *rall.* *ff*

4 *rall.* *ff*

1 *rall.* *ff*

Tbns. 2 *rall.* *ff*

3 *rall.* *ff*

Bar. *rall.* *ff*

Tuba *rall.* *ff*

Pno. *rall.* *ff*

Mlt. Perc. *rall.* *ff*

Timp. *rall.* *ff*

Perc. I *rall.* *ff*

Perc. II *rall.* *ff*

Perc. III *rall.* *ff*

Marimba *ff*

Tom-Toms *ff*

B.D. *ff*

p

Picc.

Fls.

Ob.

1

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

28

Picc.

Fls.

Ob.

1

Clas.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

mp *mf*

mp *mf*

p *mf*

25 26 27 28

Picc.

Fls.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

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

29

30

31

32

Picc.

Fls.

Ob.

1

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

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

33

34

35

36

Picc.

Fls.

Ob.

1

Clas.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

44

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

37 38 39 40 41 42 43 44

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This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include Picc., Fls., Ob., 1. Cls., 2. Cls., 3. Cls., B. Cl., Cb. Cl., Bsn., A. Saxes., 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., Mlt. Perc., Timp., Perc. I, Perc. II, and Perc. III. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is marked with a large red 'Preview' watermark. Dynamic markings such as 'mf' (mezzo-forte) and 'p' (piano) are visible. The page number '45' is at the bottom left, and the page number '52' is at the bottom right.

60

Picc.

Fis.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

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

Perc. III

53 54 55 56 57 58 59 60

61 62 63 64 65 66 67

Picc.

Fls.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

ff

68

69

70

71

72

73

74

75

76

Picc.

Fls.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxs.

T. Sax.

Bar. Sax.

76

1

Tpts.

2

3

Hns. in F

1

3

4

1

Tbns.

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

76 77 78 79 80 81 82 83

Picc.

Fls.

Ob.

1

2

3

Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

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

96

Picc.

Fls.

Ob.

1

2

3

Cl. s.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

91 92 93 94 95 96 97 98

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109

Impending doom ♩ = 76

Picc. *rit.*

Fls. *rit.*

Ob. *rit.*

1 *rit.*

2 *rit.*

3 *rit.*

B. Cl. *ffp* *rit.*

Cb. Cl. *ffp* *rit.*

Bsn. *ffp* *rit.*

A. Saxes. *rit.*

T. Sax. *rit.*

Bar. Sax. *rit.*

109 Impending doom ♩ = 76

1 *rit.*

2 *rit.*

3 *rit.*

1 *rit.*

2 *rit.*

3 *rit.*

4 *rit.*

1 *rit.*

2 *rit.*

3 *rit.*

Bar. *rit.*

Tuba *rit.*

Pno. *rit.*

Mlt. Perc. *rit.*

Timp. *Solo* *ff* *rit.* *rit.* *rit.*

Perc. I *ff* *rit.*

Perc. II *ff* *rit.*

Perc. III *ff* *rit.*

Wind Chimes 109 110 111 112 113 114

Labored ♩ = 56

Picc.

Fls.

Ob.

1

Cls.

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

Labored ♩ = 56

1

Tpts.

2

3

Hns. in F

1

2

3

4

Tbns.

1

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Footsteps

Solo

(mournful)

mp

mf

(cue: F Horn 1-2)

(cue: F Horn 3)

Heavy Chain (drop on wooden floor)

pp

mf

117

118

Picc.

Fls.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

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

119 120 121 122 123 124

125

Duet w/ Oboe

Picc. *mf*

Fls.

Ob. Duet w/ Pic.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

3

Hns. in F

1

2

3

4

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

125

126

127

128

[illegible]

[illegible]

140

Alarming $\text{♩} = 56$

Picc.

Fls.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

140 Alarming $\text{♩} = 56$
St. Mute *freely*

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

Wind Chimes

140 141 142 143 144 145

f *acc.* *6* *rit.* *ff*

f p

146 With intensity $\text{♩} = 172$

Picc.

Fls.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

146 With intensity $\text{♩} = 172$

1

2

3

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Marimba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Triangle

146

147

148

Picc.
 Fls.
 Ob.
 1
 Cls. 2
 3
 B. Cl.
 Cb. 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

154

Picc.

Fls.

Ob.

1

2

3

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

154

1

2

3

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

Perc. III

Cr. Cyms.

mf

mf

154

155

156

157

162

Picc.

Fls.

Ob.

1

2

3

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

158

159

160

161

162

mf

p

mf

Picc.

Fls.

Ob.

1

2

3

Cl.

B. Cl.

Cb. 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

163

164

165

166

167

168

169

170

Picc. *f* *mf* *f* *mp*

Fls. *f* *mf* *f* *mp*

Ob. *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Cls. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

B. Cl. *f* *mf* *f* *mp*

Cb. Cl. *f* *mf* *f* *mp*

Bsn. *f* *mf* *f* *mp*

A. Saxes. *f* *mf* *f* *mp*

T. Sax. *f* *mf* *f* *mp*

Bar. Sax. *f* *mf* *f* *mp*

170

1 *f* *mf* *f* *mp*

Tpts. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Hns. in F 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

4 *f* *mf* *f* *mp*

1 *f* *mf* *f* *mp*

Tbns. 2 *f* *mf* *f* *mp*

3 *f* *mf* *f* *mp*

Bar. *f* *mf* *f* *mp*

Tuba *f* *mf* *f* *mp*

Pno. *f* *mf* *f* *mp*

Mlt. Perc. *f* *mf* *f* *mp*

Timp. *f* *mf* *f* *mp*

Perc. I *f* *mf* *f* *mp*

Perc. II *f* *mf* *f* *mp*

Perc. III *f* *mf* *f* *mp*

170 171 172 173 174 175 176

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186

Picc. *ff* *ffp* *ff*

Fls. *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

B. Cl. *ff* *ffp* *ff*

Cb. Cl. *ff* *ffp* *ff*

Bsn. *ff* *ffp* *ff*

A. Saxes. *ff* *ffp* *ff*

T. Sax. *ff* *ffp* *ff*

Bar. Sax. *ff* *ffp* *ff*

186 *ff* *div.* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

Hns. in F *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

Tbns. *ff* *ffp* *ff*

1 *ff* *ffp* *ff*

2 *ff* *ffp* *ff*

3 *ff* *ffp* *ff*

Bar. *ff* *ffp* *ff*

Tuba *ff* *ffp* *ff*

Pno. *ff* *mf* *ff*

Mlt. Perc. *ff* *f* *ff*

Chimes

Timp. *ff* *f* *ff*

Perc. I *ff* *f* *ff*

Perc. II *ff* *f* *ff*

Perc. III *ff* *f* *ff*

186 187 188 189 190 191

Picc. *rall.* *tr.* *ffff*
 Fls. *rall.* *tr.* *ffff*
 Ob. *rall.* *div.* *tr.* *ffff*
 1 *rall.* *tr.* *ffff*
 Cls. 2 *rall.* *tr.* *ffff*
 3 *rall.* *tr.* *ffff*
 B. Cl. *rall.* *ffff*
 Cb. Cl. *rall.* *ffff*
 Bsn. *rall.* *ffff*
 A. Saxes. *rall.* *ffff*
 T. Sax. *rall.* *ffff*
 Bar. Sax. *rall.* *ffff*
 1 *rall.* *ffff* Flutter tongue
 Tpts. 2 *rall.* *f p* Flutter tongue *ffff*
 3 *rall.* *f p* Flutter tongue *ffff*
 1 *rall.* *f p* Flutter tongue *ffff*
 Hns. in F 2 *rall.* *f p* Flutter tongue *ffff*
 3 *rall.* *f p* Flutter tongue *ffff*
 4 *rall.* *f p* Flutter tongue *ffff*
 1 *rall.* *f p* Flutter tongue *ffff*
 Tbn. 2 *rall.* *f p* Flutter tongue *ffff*
 3 *rall.* *f p* Flutter tongue *ffff*
 Bar. *rall.* *f p* Flutter tongue *ffff*
 Tuba *rall.* *f p* *ffff*
 Pno. *rall.* *ffff*
 Mlt. Perc. *rall.* random a la church bells *ff* *ffff* Fade w/random accents
 Timp. *rall.* *f* (on cue) Solo *f* *ffff* Fade w/random accents
 Perc. I *rall.* Triangle *f* *ffff* *rit.* *ffff* Fade w/random accents
 Perc. II *rall.* *ffff*
 Perc. III *rall.* *ffff*
 BD9563C 192 193 194 195 196 197