



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

Paradiso

(From *The Divine Comedy*)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

1 Conductor	2 1st E♭ Alto Saxophone	2 Baritone
1 C Piccolo	2 2nd E♭ Alto Saxophone	1 Baritone Treble Clef
3 1st Flute	1 B♭ Tenor Saxophone	4 Tuba
3 2nd Flute	1 E♭ Baritone Saxophone	2 Piano and Celeste
1 1st Oboe	3 1st B♭ Trumpet	3 Mallet Percussion (Bells, Vibes, Crotales)
1 2nd Oboe	3 2nd B♭ Trumpet	2 Timpani (Vibes)
3 1st B♭ Clarinet	3 3rd B♭ Trumpet	2 Percussion I (Triangle, Snare Drum, Bass Drum)
3 2nd B♭ Clarinet	2 1st & 2nd Horn in F	2 Percussion II (Suspended Cymbal, Crash Cymbals)
3 3rd B♭ Clarinet	2 3rd & 4th Horn in F	2 Percussion III (Wind Chimes, Gong)
2 B♭ Bass Clarinet	2 1st Trombone	
1 E♭ Contrabass Clarinet	2 2nd Trombone	
2 Bassoon	2 3rd Trombone	

PROGRAM NOTES

"Paradiso" is the final movement of *The Divine Comedy*, a symphony for winds and percussion based upon the Dante Allighieri literary classic of the same name. It was commissioned by the George Mason University Band (Fairfax, VA) under the direction of Professor Anthony Maiello.

In the composition of "Paradiso," the composer was faced with the same basic problem which confronted Dante in his literary masterpiece. What description of heaven will have a universal appeal? The sensory experiences on which Dante built his heaven were sights and sounds. The sights consisted of brilliant lights with varied colors, symbolic formations, and combined with their hypnotic gyrations. The sounds were those of the imagination, conjured by the reader's own past experiences with unheard melodies "sweeter than those heard on earth." It was Dante's hope that scenes presented to our imagination through the language of poetry may surpass the remembered scenes of our own experiences.

In "Paradiso," Dante has ascended at an incredible speed from the top of the Mountain of Purgatory to the first sphere of the heavens. He is enamored with the sight of light, growing brighter and more tense with each sphere of his journey. The composer has called upon the mallet percussion 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 the listener, we are presented with the sounds of joy, peace, love and hope...growing ever brighter as the journey through the spheres progresses.

As the listener arrives at the Empyrean (the region of pure light), the "Music of the Spheres," first introduced in The Ascension (Mvt. III), is restated in brilliant fashion by the brass section. The light continues to intensify as the woodwind colors swirl around the brass figures. The sights and sounds grow even brighter as Dante sees a river of light which 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, their bodies 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 of the rose 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 recognized three separate lights in the form of interlocking circles (a symbol of the Trinity). Within one circle he perceived the dim image of a human face, a reminder that God, through Christ, lived—and still lives—as man on earth.

NOTES TO THE CONDUCTOR

The concept of light is best conveyed with multiple mallets 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 seven is on beat three. The crotales should play only the third beat in each of the following bars (including the second eighth note beginning in bar nine). If personnel numbers permit, I would 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 apart.

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 twenty-four 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 thirty-eight should be very subtle, as if it were a heartbeat. The entire section from thirty-eight to bar sixty should be one continuous build with very expressive ebbs and flows in the dynamic line. The return of the mallets at bar sixty 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 seventy-four, 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 insure the build to the "one brief glimpse of the face of God." Measure eighty-five 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 that you and your ensemble find "Paradiso" from *The Divine Comedy* to be a musically rewarding experience. Best wishes for a great performance.



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)

All exclusively available from Alfred Music.

alfred.com

CONDUCTOR

PARADISO

Composed and Arranged by
ROBERT W. SMITH

from "The Divine Comedy"

Slowly (♩ = 56)

C Piccolo

C Flutes

Oboes

1

B $\flat$ Clarinets

2

3

B $\flat$ Bass Clarinet

E $\flat$ Contrabass Cl.

Bassoon

E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

Slowly (♩ = 56)

1

B $\flat$ Trumpets

2

3

1 & 2

Horn in F

3 & 4

1

Trombones

2

3

Baritone

Tuba

Piano 8va/Celesta loco

Piano & Celesta

Bells & Vibes

Mallet Percussion
(Bells, Vibes, Crotales)

Timpani
(Vibes)

Percussion 1
(Triangle, Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Crash Cymbals)

Percussion 3
(Wind Chimes, Gong)

1 Double on Mallets to meas. 37

2

3

4

5

6

C Picc.

Fls.

Obs.

1

Cls. 2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

1 & 2

Hns. in F

3 & 4

1

Tbns. 2

3

Bar.

Tuba

Pno. / Cel.

Add Crotales on beat 3

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.

Fls.

Obs.

cue: Horn

1

mp

cue: Horn

2

mp

cue: Horn

3

mp

cue: Horn

B. Cl.

mp

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1 & 2

mp

Hns. in F

3 & 4

mp

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

W.C.

24 (Sing "Ah")

C Picc. *mp* (Sing "Ah")

Fls. *mp* (Sing "Ah")

Obs. *mp* Solo (gently with voices) *mf* (Sing "Ah")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

B. Cl. *mp* (Sing "Ah")

C. Cl. *mp* (Sing "Ah")

Bsn. *mp* (Sing "Ah")

A. Sax. *mp* (Sing "Ah")

T. Sax. *mp* (Sing "Ah")

Bar. Sax. *mp* (Sing "Ah")

24 (Sing "Ah")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

1 & 2 *mp* (Sing "Ah")

3 & 4 *mp* (Sing "Ah")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

Bar. *mp* One (Section sing "Ah")

Tuba *mp* One (Section sing "Ah")

Pno. / Cel. *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor – 5

C Picc.
 Fls.
 Obs.
 1
 Cls.
 2
 3
 B. Cl.
 C. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.
 1
 Tpts.
 2
 3
 1 & 2
 Hns. in F
 3 & 4
 1
 Tbns.
 2
 3
 Bar.
 Tuba
 Pno. / Cel.
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Conductor – 6

C Picc.
 Fls.
 Obs.
 1
 Cls. 2
 3
 B. Cl.
 C. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.
 1
 Tpts. 2
 3
 1 & 2
 Hns. in F 3 & 4
 1
 Tbns. 2
 3
 Bar.
 Tuba
 Pno. / Cel.
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

38 Slightly faster ($\text{♩} = 60$)
All Play

BD9676C

Conductor – 8

C Picc.
 Fls.
 Obs.
 1
 Cls. 2
 3
 B. Cl.
 C. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.
 1
 Tpts. 2
 3
 1 & 2
 Hns. in F 3 & 4
 1
 Tbns. 2
 3
 Bar.
 Tuba
 Pno. / Cel.
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

[illegible]

47 Building

1
Tpts. 2
3
1 & 2
Hns. in F
3 & 4
1
Tbns. 2
3
Bar.
Tuba
Pno. / Cel.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

mp cresc. poco a poco
mp cresc. poco a poco
mp
cresc. poco a poco
cresc. poco a poco
mp cresc. poco a poco
mp cresc. poco a poco
mp
cresc. poco a poco
cresc. poco a poco
mf cresc. poco a poco
p
p

C Picc.

Fls.

Obs.

Cls.

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc. Duet *mf* 6 6 6 6 *slight accel.* *mf rall.*

Fls. *mf* 6 6 6 6 *slight accel.* *mf rall.*

Obs. *mf* 3 *slight accel.* *mf rall.*

1 *mf* *mp* *slight accel.* *rall.*

2 *mf* *mp* *slight accel.* *rall.*

3 *mf* *mp* *slight accel.* *rall.*

B. Cl. *slight accel.* *mf rall.*

C. Cl. *slight accel.* *mf rall.*

Bsn. *slight accel.* *mf rall.*

A. Sax. *slight accel.* *mp* *rall.*

T. Sax. *slight accel.* *mf rall.*

Bar. Sax. *slight accel.* *mf rall.*

1 *slight accel.* *mf rall.*

2 *slight accel.* *mf rall.*

3 *slight accel.* *mf rall.*

1 & 2 *mp* *slight accel.* *rall.*

3 & 4 *mp* *slight accel.* *rall.*

1 *mf* *slight accel.* *mp* *rall.*

2 *mf* *slight accel.* *mf rall.*

3 *mf* *slight accel.* *mf rall.*

Bar. *mp* *slight accel.* *rall.*

Tuba *slight accel.* *mf rall.*

Pno. / Cel. *slight accel.* *rall.*

Mlt. Perc. *slight accel.* *rall.*

Timp. *slight accel.* *mf rall.*

Perc. 1 *slight accel.* *mf rall.*

Perc. 2 *slight accel.* *p rall.*

Perc. 3 *slight accel.* *rall.*

C Picc. *f a tempo*

Fls. *f a tempo*

Obs. *a tempo*

1 *a tempo*

Cls. 2 *a tempo*

3 *a tempo*

B. Cl. *f a tempo*

C. Cl. *f a tempo*

Bsn. *f a tempo*

A. Sax. *a tempo* *div.*

T. Sax. *a tempo*

Bar. Sax. *a tempo*

1 *f a tempo*

Tpts. 2 *f a tempo*

3 *f a tempo*

1 & 2 *f a tempo*

Hns. in F 3 & 4 *f a tempo*

1 *f a tempo*

Tbns. 2 *f a tempo*

3 *f a tempo*

Bar. *f a tempo*

Tuba *f a tempo*

Pno. / Cel. *a tempo*

Mlt. Perc. *a tempo*

Timp. *f a tempo*

Perc. 1 *a tempo*

Perc. 2 *a tempo*

Perc. 3 *a tempo*

60 *Brilliant!*

60 *ff Brilliant!*

C Picc.

Fls.

Obs.

1

Cls.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns. in F

1 & 2

3 & 4

Tbns.

1

2

3

Bar.

Tuba

Pno. / Ccl.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Conductor - 14

(8me).....

C. Picc.

Fls.

Obs.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. 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. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.

Fls.

Obs.

1

Cls.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

1 & 2

Hns. in F

3 & 4

1

Tbns.

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

C Picc.

Fls.

Obs.

1

Clas.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

1 & 2

Hns. in F

3 & 4

1

Tbns.

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Legal Use Requires Purchase

*Optional: Add off-stage brass choir staged behind audience. Conductor - 17

74 Joyous, yet powerful

C Picc.

Fls.

Obs.

1

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

74 Joyous, yet powerful

1

2

3

1 & 2

3 & 4

Hns. in F

1

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

74 75 76

C Picc.

Fls.

Obs.

1

Cls.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

1 & 2

Hns. in F

3 & 4

1

Tbns.

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

77

78

79

BD9676C

C Picc.
 Fls.
 Obs.
 1
 Cls.
 2
 3
 B. Cl.
 C. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.
 1
 Tpts.
 2
 3
 1 & 2
 Hns. in F
 3 & 4
 1
 Tbns.
 2
 3
 Bar.
 Tuba
 Pno. / Cel.
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Conductor - 20

(♩ = 42)

C Picc.

Fls.

Obs.

1

Cls.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns. in F

3 & 4

1

Tbns.

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

84

85

86

87