



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

The Ascension

(From *The Divine Comedy*)

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------------------|--|---|
| 1 Conductor | 1 1st Horn in F | 3 Percussion I
(Piccolo Triangle, Large Tom-Toms, Bass Drum, Snare Drum, Water-filled Crystal) |
| 1 C Piccolo | 1 2nd Horn in F | 2 Percussion II
(Suspended Cymbal, Crash Cymbals, Water-filled Crystal) |
| 6 C Flute | 1 3rd Horn in F | 3 Percussion III
(Wind Chimes, Tambourine, Conga Drums, Gong, Water-filled Crystal, Crash Cymbals) |
| 2 Oboe | 1 4th Horn in F | |
| 3 1st B \flat Clarinet | 1 1st Trombone | |
| 3 2nd B \flat Clarinet | 1 2nd Trombone | |
| 3 3rd B \flat Clarinet | 1 3rd Trombone | |
| 1 E \flat Alto Clarinet | 1 Baritone | |
| 2 B \flat Bass Clarinet | 1 Baritone Treble Clef | |
| 2 Bassoon | 4 Tuba | |
| 2 E \flat Alto Saxophone | 1 Piano | |
| 2 B \flat Tenor Saxophone | 2 Mallet Percussion
(Bells, Gong, Chimes, Bowed Vibes, Crash Cymbals) | |
| 2 E \flat Baritone Saxophone | 1 Timpani | |
| 2 1st B \flat Trumpet | | |
| 2 2nd B \flat Trumpet | | |
| 2 3rd B \flat Trumpet | | |

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.

"The Ascension" is the third of four movement in *The Divine Comedy*. The movement begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to Paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at the moment transformed ("trans-humanized") in preparation for his great adventure. He is surprised to discover wonderful music, the music of the spheres, surrounding them. Swifter than thought, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

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

THE ASCENSION

(from the "Divine Comedy")

Composed and Arranged by ROBERT W. SMITH

CONDUCTOR

Gently ♩ = 72

C Piccolo

C Flute

Oboe

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently ♩ = 72
Solo (off-stage)

B♭ Trumpets

Horns in F

Trombones

Baritone

Tuba

Piano

Mallet Percussion
(Bells, Gong, Chimes,
Bowed Vibes,
Crash Cymbals)

Timpani

Percussion I *

Percussion II *

Percussion III *

* See Instrumentation for complete listing of all percussion.

1 2 3 4 5

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Picc.

Fl.

Ob.

1
Cls.

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

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

loco

8va

loco

17

Picc.

Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

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

Trgl.

Susp. Cym.

Wind Chs.

22 Presto ♩ = 172

Picc.
Fl.
Ob.
1
2
3
Cls.
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

22 Presto ♩ = 172
tutti

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
Gong
T.T.
B.D.
Tamb.

Picc. *mp* *sim.*

Fl. *mp* *sim.*

Ob. *mp* *sim.*

1 *sim.*

2 *sim.*

3 *sim.*

A. Cl. *sim.*

B. Cl. *sim.*

Bsn. *sim.*

A. Sax. *sim.*

T. Sax. *sim.*

Bar. Sax. *sim.*

1

2

3

Tpts. *f*

1

2

3

4

Hns. in F

1

2

3

Tbns.

1

2

3

Bar.

Tuba

Pno.

Mlt. Perc.

Timp. *cresc.*

Perc. I *cresc.*

Perc. II

Perc. III

40 *2nd time only*

Picc.

Fl.

Ob.

1
2
3

Cls.

A. Cl.

B. 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

40 Harmon mute

Trgl.
2nd time only

2nd time only

Picc.
Fl.
Ob.
1
2
3
Cls.
A. Cl.
B. 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

Open
2nd time only
p
2nd time only
p
2nd time only
p
2nd time only
p
2nd time only
p
Susp. Cym.
p

48

Picc. *pp* *f*

Fl. *pp* *f*

Ob. *f*

1. *cresc.*

2. *cresc.*

3. *cresc.*

A. Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

A. Sax. *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

48

1.

2.

3.

Hns. in F *mf cresc.*

1. *f*

2. *f*

3. *f*

Tbn. *f*

Bar. *mf cresc.*

Tuba

Pno. *mf cresc.*

Mlt. Perc.

Timp.

Perc. I S.D. B.D.

Perc. II *f*

Perc. III *p*

62

Picc.

Fl.

Ob.

1

2

3

Cls.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

62 Harmon mute

1

2

3

Tpts.

1

2

3

4

Hns. in F

1

2

3

Tbns.

Bar.

Tuba

Pno.

Bells

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fl.

Ob.

1
2
3
Cls.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1
2
3
4
Hns. in F

1
2
3
Tbn.

Bar.

Tuba

Pno.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Susp. Cym.

gliss.

f

f

f

p

mf

mf

4

Picc.

Fl.

Ob.

1
2
3
Cls.

A. Cl.

B. 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

Picc. *ff molto rall.*

Fl. *ff molto rall.* *div.*

Ob. *ff molto rall.* *div.*

1. Cls. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

A. Cl. *ff molto rall.*

B. Cl. *ff molto rall.*

Bsn. *ff molto rall.*

A. Sax. *ff molto rall.*

T. Sax. *molto rall.* *ff*

Bar. Sax. *molto rall.* *ff*

1. Tpts. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

1. Hns. in F *molto rall.* *ff*

2. *molto rall.* *ff*

3. *molto rall.* *ff*

4. *molto rall.* *ff*

1. Tbns. *ff molto rall.*

2. *ff molto rall.*

3. *ff molto rall.*

Bar. *ff molto rall.*

Tuba *ff molto rall.*

Pno. *ff molto rall.*

Mlt. Perc. *molto rall.* *ff*

Timp. *ff molto rall.*

Perc. I *ff molto rall.*

Perc. II *ff molto rall.* Cr. Cyms.

Perc. III *ff molto rall.* Gong

molto rall. *ff*

Picc.

Fl.

Ob.

1
Cls.

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

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

97

Picc. *div. Play*

Fl. *div. Play* *mp* *legato*

Ob. *mp* *legato*

1 *mp* *legato*

2 *mp* *legato*

3 *mp* *legato*

A. Cl. *mp* *legato*

B. Cl. *mp* *legato*

Bsn. *mp* *legato*

A. Sax. (Sing) Al - le, Al - le - lu - ia,

T. Sax. (Sing) Al - le, Al - le - lu - ia,

Bar. Sax. (Sing) Al - le, Al - le - lu - ia,

97

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

4 (Sing) Al - le, Al - le - lu - ia,

1 (Sing) Al - le, Al - le - lu - ia,

2 (Sing) Al - le, Al - le - lu - ia,

3 (Sing) Al - le, Al - le - lu - ia,

Bar. (Sing) Al - le, Al - le - lu - ia,

Tuba (Sing) Al - le, Al - le - lu - ia,

Pno. *mp* *legato*

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

107 With great joy ♩ = 72

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl. (stagger breathe)
Bsn. (stagger breathe)
A. Sax.
T. Sax.
Bar. Sax.

107 With great joy ♩ = 72

Solo (Soar!)

1
Tpts. 2
3
1
Hns. in F 2
3
4
1
Tbns. 2
3
Bar.
Tuba (stagger breathe)
Pno.
Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III Wind Chs.

Picc. *rall.* *mf* *ff*

Fl. *rall.* *mf* *ff*

Ob. *rall.* *mf* *ff*

1 Cls. *mp rall.* *ff*

2 *mp rall.* *ff*

3 *mp rall.* *ff*

A. Cl. *mp rall.* *ff*

B. Cl. *mp rall.* *ff*

Bsn. *rall.* *ff* (Soar!)

A. Sax. *mp rall.* *ff* (Soar!)

T. Sax. *mp rall.* *ff*

Bar. Sax. *p rall.* *ff*

1 Tpts. *rall.* *ff*

2 *rall.* *ff*

3 *rall.* *ff* (Soar!)

1 Hns. in F *p rall.* *ff* (Soar!)

2 *p rall.* *ff*

3 *p rall.* *ff*

4 *p rall.* *ff*

1 Tbn. *p rall.* *ff*

2 *p rall.* *ff*

3 *p rall.* *ff*

Bar. *rall.* *ff* (Soar!)

Tuba *rall.* *ff*

Pno. *rall.* *ff*

Mlt. Perc. *rall.* *ff* Chimes

Timp. *rall.* *ff* (random, à la church bells: use B \flat , E \flat , F, G)

Perc. I S.D. *pp rall.* *ff*

B.D. *pp rall.* *ff*

Perc. II Susp.Cym. *p rall.* *ff*

Perc. III *p rall.* *ff* Cr. Cyms.



This page of a musical score, page 26, is for the conductor. It features 24 staves for various instruments and percussion. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., 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, and Perc. III. The score is written in 3/4 time with a key signature of two flats. It includes various musical notations such as dynamics (p, ff, div), articulation (accents, slurs), and performance instructions. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page.

This page contains the conductor's score for measures 120 through 123. The score is written for a full orchestra and includes the following parts:

- Picc.
- Fl. (with *div.* markings)
- Ob. (with *div.* markings)
- Clarsinettes (Cls.) 1, 2, 3
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, 3
- Hns. in F (Horns in F) 1, 2, 3, 4
- Tbn. (Tubas) 1, 2, 3
- Bar. (Baritone)
- Tuba
- Pno. (Piano)
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I, II, III (Percussion I, II, III)

The score features complex rhythmic patterns, including sixteenth-note runs and triplet markings (indicated by a '7' over the notes). Dynamics such as *div.* (divisi) and *vel.* (velocitate) are used throughout. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

124 Presto ♩ = 172

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

124 Presto ♩ = 172

1
Tpts. 2
3
1
2
Hns. in F 3
4
1
Tbns. 2
3
Bar.
Tuba
Pno.
Mlt. Perc.
Timp.
Perc. I
T.T.
B.D.
Perc. II
Perc. III
Tamb.

This page of a musical score for conductor, page 29, contains the following parts and markings:

- Picc.** Piccolo flute
- Fl.** Flute
- Ob.** Oboe
- Cls. 1, 2, 3** Clarinets
- A. Cl.** Alto Clarinet
- B. Cl.** Bass Clarinet
- Bsn.** Bassoon
- A. Sax.** Alto Saxophone
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- Tpts. 1, 2, 3** Trumpets
- Hns. in F 1, 2, 3, 4** Horns in F
- Tbns. 1, 2, 3** Trombones
- Bar.** Baritone
- Tuba**
- Pno.** Piano
- Mlt. Perc.** Multiple Percussion
- Timp.** Timpani
- Perc. I, II, III** Percussion I, II, III

Key markings and dynamics include *mp* (mezzo-piano), *sim.* (sforzando), and *f* (forte). The score features complex rhythmic patterns with many triplets and slurs. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

This page of a musical score, page 30, is for the conductor. It features 24 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cls. (1, 2, 3), A. Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., 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, and Perc. III. The score is written in a key signature of one flat and a 3/4 time signature. It includes dynamic markings such as *sim.* (sforzando) and *f* (forte). There are also markings for *p* (piano) and *mf* (mezzo-forte). The music consists of rhythmic patterns, often in triplets, with some melodic lines. A large red watermark reading "Legal Use Required" is overlaid diagonally across the page.

140 *tr* *mp cresc. poco a poco*

Picc. *div.*

Fl. *div.* *mp cresc. poco a poco*

Ob. *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Clars. (Cl.) *mp cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

Bsn. *mp cresc. poco a poco*

A. Sax. *mp cresc. poco a poco*

T. Sax. *mp cresc. poco a poco*

Bar. Sax. *mp cresc. poco a poco*

140

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Tpts. *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

4 *mp cresc. poco a poco*

Hns. in F *mp cresc. poco a poco*

1 *mp cresc. poco a poco*

2 *mp cresc. poco a poco*

3 *mp cresc. poco a poco*

Tbns. *mp cresc. poco a poco*

Bar. *mp cresc. poco a poco*

Tuba *mp cresc. poco a poco*

Pno. *mp cresc. poco a poco*

Mlt. Perc. *mp cresc. poco a poco*

Timp. *p cresc. poco a poco*

Perc. I *p cresc. poco a poco*

Perc. II *p cresc. poco a poco*

Perc. III *Cr.Cyms.*

Picc.

Fl.

Ob.

1
2
3
Cls.

A. Cl.

B. 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

mf cresc. poco a poco

pp cresc.

148

Picc. *ff*
Fl. *div. ff*
Ob. *div. ff*
1. *ff*
2. *ff*
3. *ff*
A. Cl. *ff*
B. Cl. *ff*
Bsn. *ff*
A. Sax. *div. ff*
T. Sax. *ff*
Bar. Sax. *ff*

148

1. *fp* *cresc.*
2. *fp* *cresc.*
3. *fp* *cresc.*
1. *fp* *cresc.*
2. *fp* *cresc.*
3. *fp* *cresc.*
4. *fp* *cresc.*
1. *fp* *cresc.*
2. *fp* *cresc.*
3. *fp* *cresc.*
Bar. *ff*
Tuba *ff*
Pno. *ff*
Mlt. Perc. *ff*
Timp. *ff*
Perc. I *ff*
Perc. II *ff*
Perc. III *ff*

156

Picc.
Fl.
Ob.
1
Cls. 2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.

156

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

Cr. Cyms.

Picc.
Fl.
Ob.
1
Cls.
2
3
A. Cl.
B. Cl.
Bsn.
A. Sax.
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

div.
cresc.
ch

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