



Commissioned by the George Mason University Band, Fairfax, Virginia,
Professor Anthony Maiello, Conductor

Paradiso

From "The Divine Comedy"

Composed and Arranged by Robert W. Smith (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------------|-------------------------|--|
| 1 Conductor | 2 2nd E♭ Alto Saxophone | 4 Tuba |
| 1 C Piccolo | 1 B♭ Tenor Saxophone | 2 Piano and Celeste |
| 3 1st Flute | 1 E♭ Baritone Saxophone | 3 Mallet Percussion
(Bells, Vibes, Crotales) |
| 3 2nd Flute | 3 1st B♭ Trumpet | 2 Timpani (Vibes) |
| 1 1st Oboe | 3 2nd B♭ Trumpet | 2 Percussion I
(Triangle, Snare Drum, Bass Drum) |
| 1 2nd Oboe | 3 3rd B♭ Trumpet | 2 Percussion II
(Suspended Cymbal, Crash Cymbals) |
| 3 1st B♭ Clarinet | 2 1st & 2nd Horn in F | 2 Percussion III
(Wind Chimes, Gong) |
| 3 2nd B♭ Clarinet | 2 3rd & 4th Horn in F | |
| 3 3rd B♭ Clarinet | 2 1st Trombone | |
| 2 B♭ Bass Clarinet | 2 2nd Trombone | |
| 1 E♭ Contrabass Clarinet | 2 3rd Trombone | |
| 2 Bassoon | 2 Baritone | |
| 2 1st E♭ Alto Saxophone | 1 Baritone Treble Clef | |
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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 "*The Divine Comedy*" to be a musically rewarding experience. Best wishes for a great performance.



PROGRAM NOTES

"*Paradiso*" is the final movement of "*The Divine Comedy*," a symphony for winds and percussion based upon the Dante Alighieri 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.

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CONDUCTOR

PARADISO

Composed and Arranged by
ROBERT W. SMITH

from "The Divine Comedy"

Slowly (♩ = 56)

The score is arranged in systems for various instruments. The woodwind section includes C Piccolo, C Flutes, Oboes, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Contrabass Cl., Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, 3), Horn in F (1 & 2, 3 & 4), Trombones (1, 2, 3), Baritone, and Tuba. The piano section includes Piano & Celesta and Mallet Percussion (Bells, Vibes, Crotales). The percussion section includes Timpani (Vibes), Percussion 1 (Triangle, Snare Drum, Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals), and Percussion 3 (Wind Chimes, Gong). The score includes dynamic markings such as *mf* and *mf*, and performance instructions like "Double on Mallets to meas. 37" and "All but one...". A large red watermark "Preview Only" is overlaid on the score.

Conductor - 2

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

Add Crotales on beat 3

C Picc.

Fls.

Obs.

1
2
3
Cls.
cue: Horn
mp
cue: Horn
mp
cue: Horn
mp
cue: Horn
mp

B. Cl.
mp

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1 & 2
3 & 4
Hns. in F
mp
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* Solo (gently with voices)

Obs. *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")

1 *mp* (Sing "Ah")

2 *mp* (Sing "Ah")

3 *mp* (Sing "Ah")

1 & 2 Hns. in F *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

2

3

Cl s.

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

Conductor - 6

This page contains a musical score for a conductor, spanning measures 31 to 35. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: C Picc., Fls., Obs., 1 Cls., 2 Cls., 3 Cls., B. Cl., C. Cl., Bsn., A. Sax., 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. / Cel., Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The music is written in a key signature of two flats and a 4/4 time signature. A large red watermark reading 'PREVIEW - Use Requires Purchase' is overlaid diagonally across the score. The word 'rit.' (ritardando) is written at the end of several staves, indicating a deceleration in tempo. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Conductor - 7

38 Slightly faster (J = 60)
All Play

C Picc.

Fls.

Obs.

1
2
3
Cls.

B. Cl.
(stagger breathe)

C. Cl.
(stagger breathe)

Bsn.
(stagger breathe)

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
Tpts.

1 & 2
3 & 4
Hns. in F

1
2
3
Tbns.

Bar.
Tuba
(stagger breathe)

Pno. / Cel.

Mlt. Perc.

Timp.
(to Timpani)

Perc. 1
Perc. 2
Perc. 3

Susp. Cym.
W.C.

C Picc.

Fls. Solo *mf*

Obs. Solo *mp*

1
2
3
Cls. *mp*

B. Cl.
C. Cl.

Bsn.

A. Sax.
T. Sax.
Bar. Sax.

1
2
3
Tpts.

1 & 2
3 & 4
Hns. in F *mp*

1
2
3
Tbns.

Bar.
Tuba

Pno. / Cel. *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

47 Building

C Picc.

Fls.

Obs.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

47 Building

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

This is a page of a musical score for a conductor, spanning pages 50, 51, 52, and 53. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: C Picc., Fls. (Flutes), Obs. (Oboes), 1. Cls. (Clarinets), 2. Cls. (Clarinets), 3. Cls. (Clarinets), B. Cl. (Bass Clarinet), C. Cl. (Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), 1. Tpts. (Trumpets), 2. Tpts. (Trumpets), 3. Tpts. (Trumpets), Hns. in F (Horns in F), 1 & 2 (Horns in F), 3 & 4 (Horns in F), 1. Tbn. (Trombones), 2. Tbn. (Trombones), 3. Tbn. (Trombones), Bar. (Baritone), Tuba, Pno. / Cel. (Piano / Cello), Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *mp*, *p*), and articulation marks. A large, diagonal red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid across the entire page.

55 Conductor - 11
Building

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

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

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

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

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

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

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

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

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

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

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

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

55 Building

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

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

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

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

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

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

Perc. 1 *slight accel.* *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*

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*

2 *f a tempo*

3 *f a tempo*

1 & 2 *f a tempo*

3 & 4 *f a tempo*

1 *f a tempo*

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 *f a tempo*

Perc. 2 *f a tempo*

Perc. 3 *f a tempo*

60 Brilliant!

60 ff Brilliant!

62 Conductor - 13
8^{va} Majestic

C Picc.
Fls.
Obs.
1
2
3
Cls.
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. / Ccl.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Conductor - 14

(3rd).....

C Picc.

Fls.

Obs.

1

2

3

Cls.

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. 1 2

Obs. 1 2

Cl. 1 2 3

B. Cl.

C. 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. / 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

*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

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

74 75 76

C Picc.

Fls.

Obs.

Musical notation for C Piccolo, Flutes, and Oboes. The C Piccolo part features a complex sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. The Flutes and Oboes parts play a similar sixteenth-note pattern, also marked with a '6' and a slur.

1

Cls. 2

3

Musical notation for Clarinets 1, 2, and 3. All three parts play a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur.

B. Cl.

C. Cl.

Bsn.

Musical notation for Bass Clarinet, Clarinet in C, and Bassoon. The Bass Clarinet and Bassoon parts have a few notes, while the Clarinet in C part is mostly silent.

A. Sax.

T. Sax.

Bar. Sax.

Musical notation for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. All three parts play a sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur.

1

Tpts. 2

3

Musical notation for Trumpets 1, 2, and 3. The parts are mostly silent, with some notes appearing in the later measures.

1 & 2

Hns. in F

3 & 4

Musical notation for Horns in F 1 & 2, and Horns in F 3 & 4. The parts feature a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur.

1

Tbns. 2

3

Musical notation for Trombones 1, 2, and 3. The parts are mostly silent, with some notes appearing in the later measures.

Bar.

Tuba

Musical notation for Baritone and Tuba. The Baritone part has a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur. The Tuba part is mostly silent.

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical notation for Piano/Celesta, Multiple Percussion, Timpani, and three Percussion parts. The Piano/Celesta part has a complex sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. The Multiple Percussion part has a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur. The Timpani part has a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur. The Percussion parts have a sixteenth-note pattern with sixteenth rests, marked with a '3' and a slur.

C Picc. *rall.*

Fls. *rall.*

Obs. *rall.*

1 *rall.*

2 *rall.*

3 *rall.*

B. Cl. *rall.*

C. Cl. *rall.*

Bsn. *rall.*

A. Sax. *rall.*

T. Sax. *rall.*

Bar. Sax. *rall.*

1 *rall.*

2 *rall.*

3 *rall.*

1 & 2 *rall.*

3 & 4 *rall.*

1 *rall.*

2 *rall.*

3 *rall.*

Bar. *rall.*

Tuba *rall.*

Pno. / Cel. *rall.*

Mit. Perc. *rall.*

Timp. *rall.*

Perc. 1 *rall.*

Perc. 2 *rall.*

Perc. 3 *rall.*

Conductor - 20
(1-42)

C Picc. *mf* *f molto rall. to end* *fff*

Fls. *mf* *f molto rall. to end* *fff*

Obs. *mf* *f molto rall. to end* *fff*

1 *mf* *f molto rall. to end* *fff*

2 *mf* *f molto rall. to end* *fff*

3 *mf* *f molto rall. to end* *fff*

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

C. Cl. *p* *molto rall. to end* *mf* *fff*

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

A. Sax. *mf* *f molto rall. to end* *fff*

T. Sax. *mf* *f molto rall. to end* *fff*

Bar. Sax. *mf* *f molto rall. to end* *fff*

1 *f molto rall. to end* *fff*

2 *f molto rall. to end* *fff*

3 *f molto rall. to end* *fff*

1 & 2 *f molto rall. to end* *fff*

3 & 4 *f molto rall. to end* *fff*

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

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

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

Bar. *f molto rall. to end* *fff*

Tuba *p* *molto rall. to end* *mf* *fff*

Pno. / Cel. *ff* **Double time (random) (Use F9 chord)* *fff*

Mlt. Perc. *ff* *molto rall. to end* *fff*

Timp. *ff* *molto rall. to end* *fff*

Perc. 1 *ff* *molto rall. to end* *fff*

Perc. 2 *ff* *molto rall. to end* *fff*

Perc. 3 *ff* *molto rall. to end* *fff*

W.C. *molto rall. to end* *fff*

Gong *p* *fff*

84
**"Random" in mallets should approximate original rhythm (i.e. meas. 74) at a double time. Use same pitches (F9).

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