



# BELWIN SYMPHONIC BAND

## INSTRUMENTATION

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

Conductor of the George Mason University Band,  
Professor Anthony Maiello, Conductor

## PARADISO

"The Divine Comedy"

Arranged by ROBERT W. SMITH

## Notes to 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 absolute 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.

Robert W. Smith

## 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 intense 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 introduces 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.

CONDUCTOR



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

C Piccolo

C Flutes

Oboes

B♭ Clarinets

B♭ Bass Clarinet

E♭ Contrabass

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone

Slowsly (♩ = 56)

Ad libitum

Bells & Vibes

Double on Mallets to meas 37

Roll out one

Double on Mallets to meas 37

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Archivo Jaime Cores

Conductor - 2

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

Hrn. in F

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Add Crotales on beat 3

Archivo Jaime Cores

C Picc.

Fis.

Obs.

cor: Horn

Cl.

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bas. Sax.

24 (Sing "Ah")

C Picc.

Fls.

Obs.

1

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

1 & 2

Hns. in F

3 & 4

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

24

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

mp

(Sing "Ah")

C Picc.

Fls.

Obs.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. Cl.

F.

A. Fl.

T. Fl.

P.

Conductor – 6

[illegible]

Conductor - 7

38 Slightly faster (♩ = 60)  
All Play

C Picc.

Fls.

Obs.

1

2

3

C's

B C

C C

A C

T C

(stagger breathe)

(stagger breathe)

(stagger breathe)

(stagger breathe)

38 Slightly faster (♩ = 60)  
All Play

(stagger breathe)

(to Timpani)

Susp. Cym.

WC.

Conductor - 8

C Picc.

Fls.

Obs.

Clas.

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hrns. in F

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo

*mf*

Solo

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

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*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Archivo Jaime Cores

47 Building

C Picc.

Fls.

Obs.

1

Cl.

2

3

B Cl.

C Cl.

Ba.

A Sax.

T Sax.

Bb

mf cresc. poco a poco

mp cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

47 Building

mp cresc. poco a poco

mp cresc. poco a poco

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

p

mf cresc. poco a poco

p

Conductor - 10

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

Hus. in F

3 & 4

1

Tbns.

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Archivo Jaime Cores

## 55

C Picc.

Fls.

**Obs.**

B Q

c a



A. S. ...

1

—

55

## Building

C Picc.

Fls.

Obs.

Clas.

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hus. in F

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

60 Brilliant!

60 Brilliant!

62 Conductor - 13  
Majestic

C Picc.

Fls.

Obs.

Ca

B♭

C♯

F

A

T

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

F

62 Majestic

Conductor - 14

(8<sup>va</sup>).....

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

Hus. in F

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

Archivo Jaime Cores

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

74

Joyous, yet powerful

C Picc.

Fis.

Obs.

1

Cls. 2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bb. Sax.

74 Joyous, yet powerful

1

2

3

1 & 2

3 & 4

1

2

3

Dr.

Tb.

Dr. Cl.

Dr. P.

Tb.

Dr. 1

Dr. 2

Dr. 3

74 75 76

BD9674C

\*\*Add as many "mallets" as available. Stage throughout the hall.

Conductor - 18

C Picc.

Fls.

Obs.

1

Clas.

2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1 & 2

Hus. in F

3 & 4

1

2

3

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Temp.

Perc. 1

Perc. 2

Perc. 3

Archivo Jaime Cores

C Picc.

Fls.

Obs.

The image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 67, 68, and 69 at the bottom. The score includes parts for C Piccolo, Flutes, Oboes, and various string sections. The notation is complex, with many notes and rests. A large blacked-out area covers the left side of the page, obscuring some of the notation.

Conductor - 16

C. Picc.

Fls.

Obs.

1

Cl. 2

3

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

1 & 2  
Hns. in F

3 & 4

1

2

3

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Archivo Jaime Cores

C Picc.

Fls.

Obs.

1

Ca.

2

3

B Cl.

C Cl.

Bb

A Sn.

T Sn.

Bb Sn.

1. & 2.

3. & 4.

1

2

3

4

5

6

7

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9

10

11

12

13

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998

999

1000



Conductor - 20  
(J = 42)

Fls.

Obs.

Clas.

B. Cl.

C. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hus. in F

Tbns.

Bar.

Tuba

Pno. / Cel.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Musical score for a large band. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left are: Fls., Obs., Cls., B. Cl., C. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpts., Hus. in F, Tbns., Bar., Tuba, Pno. / Cel., Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'f molto rall. to end' and 'molto rall. to end' repeated across many staves. There are also markings for 'Double time (random) (Use F9 chord)' and 'Solo' for the Mlt. Perc. section. The score is divided into measures, with some measures marked with '1' and '2' or '3 & 4'. The bottom of the page has a large '84' and a smaller '85'.

Archivo Jaime Cores

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