

ABSTRACT

A Musical Interpretation of Dante Alighieri's *Divina Commedia*

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St. Augustine in his *De Musica*, uses the example of the nightingale to describe those who know and create music only through sense, singing “harmoniously and sweetly” although ignorant to the “numbers or intervals of acute and grave tones” (Book I, Part IV, pg. 7). Until this past year, I was a nightingale. I thought myself an artist, composing notes that filled me with feeling and rhythms that moved me. Not until reading *De Musica* did I realize that merely having the ability to recognize beauty, instincts which Augustine claims “beasts” even possess, and creating sweet sounding melodies was not sufficient for being defined as an artist. According to Augustine, an artist must possess “the purity and truth of the intellect” or in other words understand the inner workings and intricacies behind one’s creative work, for instance, *why* a group of notes sounds pleasing to the ear or is further intensified by a particular rhythm (Book I, Part IV, pg. 12). Completing my thesis work, which consisted of composing a three movement piece for a musical ensemble, finally enabled me to understand music no longer through sense alone but also through intellect, comprehending the order within my own work which was once to me only harmonious sound and movement. Working on this thesis not only allowed me to transform as an artist but also allowed me to see how art itself uses sensory tools to draw viewers or readers to a heightened intellectual understanding, not only of the work itself but also of truths that lie outside of the work. My composition is a musical narrative which interprets Dante’s travels through *Inferno*, *Purgatorio*, and *Paradiso*, and therefore it will seek to lead the listener on a journey from sensory sound to intellectual understanding of Dante’s text. Just as Dante uses his poetry, his beautiful, aesthetic art, to first draw upon the senses and eventually lead the reader to deeper spiritual understanding, so I hope that my own composition may first excite the senses through beautiful sound but then, through symbolism and connectivity to text, draw one’s mind toward theological truths within the *Divina Commedia*.

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A MUSICAL INTERPRETATION OF DANTE ALIGHIERI'S *DIVINA COMMEDIA*

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PREFACE

“The way of the righteous is like the first gleam of dawn, which shines ever brighter until the full light of day. But the way of the wicked is like total darkness. They have no idea what they are stumbling over.”

Proverbs 4:18

Choosing my thesis topic two years ago seemed natural. I would finally be able to undertake a project that combined three of my greatest interests since childhood: music, literature, and spirituality. Quickly though, after enjoying a semester when I could merely muse over cloudy, abstract forms of what the music of the *Divina Commedia* could be, I found myself having to critically think about the many approaches one could take when composing the three movements of *Inferno*, *Purgatorio*, and *Paradiso*. More importantly, I began to realize creating a flawless musical interpretation of Dante’s *Divina Commedia* was next to impossible.

After attending a lecture by Dr. Christian Moevs over the numerological structure foundational to Dante’s *Commedia*, I thought for a time that constructing a composition solely based on mathematical order could be a logical approach to the project, and all the more Medieval in nature.¹ However, quickly learning about my nearly non-existent knowledge in music theory, and more importantly realizing that Dante uses his numerological structure as a tool to highlight truth, I reconsidered my initial approach to the project. Then, after hearing Dr. Susanna Barsella speak about the musical rhythms

¹ As one example of the importance of number during the Middle Ages, St. Augustine wrote, “But the soul is made better through a lack of those numbers it receives through the body, when it turns away from the carnal senses and is reformed by divine numbers of wisdom. So it is truly said in the Holy Scriptures, ‘I have gone the rounds, to know and consider and seek wisdom and number.’” Augustine, *St. Augustine on Music Books I-VI*, Trans. R. Catesby Taliaferro (Annapolis: St. John’s Bookstore, 1939) Book VI, 157.

present in the tercets of Dante's poetry, I thought that I should attempt to portray the rhythm of Dante's prose in my composition. For, much of Dante's poetry, particularly his *canzoni*, was specifically written with certain sounds and rhythms in order to be more easily sung.²

But then, I remembered. I had not originally wanted to write music in order to conform to an academic approach. I had chosen music composition because it seemed to be the most natural way my spirit could respond to the text of Dante Alighieri, and ultimately the spiritual struggles of the Christian, which are addressed in Dante's work. The *Divina Commedia* has uplifted me spiritually and has inspired me to hold my eyes upon the wheels above.³ Even the first time I read his work, I was impacted by the personal, spiritual journey of Dante Alighieri more than the philosophical implications of the poem. I cannot help but see Dante's phrase, *nostra vita*, in Canto I permeate each tercet of his *Commedia*. Perhaps Dante meant for us to identify with himself, both in the times where he experiences immoral pity for lustful and in the times when he experiences great joy in his freedom within Divine Grace. This thesis is my attempt to identify with Dante's journey throughout the *Commedia* and to identify with the journey of *our lives*, all of which are constantly descending and rising, purging and rejoicing, being uprooted and rebirthed. Therefore, this composition is not a line-by-line, analytical response to the *Divina Commedia*, instead it is my attempt to capture its essence, as incomplete,

² "Yet further, among the products of human ingenuity, and only in *canzoni* are the technical possibilities of the art fully exploited, so *canzoni* are most noble, and the noblest of poetic forms. That the technical possibilities of singing in poetry are fully exploited only in *canzoni* is apparent from the fact that whatever features of the art are found in other forms are also found in *canzoni*-but the converse is not true. Proof of what I am arguing is readily available: for whatever has flowed down to the lips of the illustrious poets from the loftiest reaches of their minds is found only in *canzoni*."

Dante Alighieri, *De Vulgari Eloquentia*, ed. and tran. Steven Botterill (Cambridge: Cambridge University Press 1996) Book II.5, 56-57.

³ Dante Alighieri, *Purgatorio*, trans. Anthony Esolen (New York: The Modern Library, 2003) Canto VIII.18.

imperfect, and unfinished as it may be, an essence of a journey which lies at the heart of humankind. Simply stated it is a musical narrative in response to the spiritual narrative of the *Divina Commedia*. It follows not only the movements of Dante, but also the movements of my own spiritual journey. The music both portrays Dante's struggles and my own, Dante's joys and my own, and hopefully the listener can identify with some of the music I have written as well. I believe that if each person were to musically respond to the *Commedia*, the notes and the rhythms would be vastly different and yet the music may be unified in themes of ascension, of seeking, of redirection of love.

I started writing this piece from instinct. As a music minor, I had only taken one music theory and one musicianship class. Although I write songs for voice and guitar, this was the first time I had ventured to write for an ensemble. During the process I discovered that composing music is sometimes like speaking or writing; the ideas one has in their head often come out jumbled when the mouth opens or the cap comes off of the pen. When I write songs for voice and guitar, I think I am more easily able to portray the thought that is in my head, because the thought is often short, simple, or just a mere feeling. So, naively I thought that writing for two violins, a viola, cello, bass, harp, four voices and percussion, although slightly more difficult, would be, still, a somewhat natural process. However, I discovered that composing for guitar and voice is maybe more like writing a sentence, whereas composing an ensemble interpreting the *Divina Commedia* is more like writing an essay. Therefore, while writing this thesis, I sometimes felt like a child who had just mastered the skill of writing single lined sentences about how happy they were when they had seen a sunset, who then told themselves they were going to write a lengthy essay on happiness and being.

Another problem I encountered while working on my thesis, besides the difficulty of inexperience, is that I found myself thinking or composing in two separate spheres. When I started reading and analyzing the *Divina Commedia*, I found myself neglecting the aesthetics of the music for meaning. And, each time I entered the ‘second sphere’ of musical composition, I found myself lost more in the aesthetically pleasing sounds or melodies rather than the meaning of the text. Therefore, there is a constant battle or tension that I sense in my own thesis between sound and meaning, some sections focus more on the beauty of melody and have less philosophical thought within them, and some sections are less pleasing to the ear but have more thought put into each measure. I admit this tension is one weakness of my thesis which I have recognized and sought to mend throughout the thesis writing process, although inconsistencies are still to be seen.

However, even in the sections where my composition is most inspired by the mere beauty of sound I believe I am in some way connecting myself to Dante who wrote pages discussing the most correct, and most beautiful vernacular to be used in his own poetry. Before he wrote the *Divina Commedia*, Dante sought in his *De vulgari eloquentia* to find the most pleasing or illustrious vernacular for the sound of his poetry, a vernacular that would “emerge, so outstanding, so lucid, so perfect, and so civilized, from among so many ugly words used by Italians.”⁴ Therefore, Dante sought not only words which portray truth, but words which also portray truth beautifully. Similarly, I hope that even in sections that possesses a greater abundance of beautiful sound than intricate musical symbolism that the beauty of the notes would help to better highlight the truth and essence of the *Commedia*.

⁴ Alighieri, *De Vulgari Eloquentia* 41.

Lastly, I must admit that I may have been able to be more precise and in depth if I had chosen a few canti or even one canto to inspire my compositional piece. Often, while working on the project I began to realize that, having taken on the entirety of the *Commedia*, I was not able to be as thorough as I had originally intended. And, after working extensively on my thesis I felt I should have taken Dante's advice: "First of all I declare that anyone must adjust the weight of his material to suit his own shoulders, lest the excessive burden bearing down upon them overcome his strength and send him sprawling in the mud."⁵ Although, this advice of Dante's is specifically directed toward poets, he is also addressing the gravity of choosing subject material in the arts. I feel as though I can relate to his words, because often during composing and writing I have felt I am 'sprawling in the mud' per se. Furthermore, at the end of his section discussing the importance of choosing appropriate subject matter, Dante writes: "this should suffice to refute the foolish claims of those who, devoid of technique and knowledge, relying on ingenuity alone, lay hands on the noblest topics, those that should be sung in the highest competence has made them geese, let them not try to emulate the star seeking eagle."⁶

In my opinion, Dante's *Divina Commedia* is one of the 'noblest topics' because its very verse is focused upon the Divine. As Dante explicates in Chapter VIII, Book II of *De vulgari eloquentia*, "the *canzone* itself acts upon someone or something"⁷. The *Divina*

⁵ Alighieri, *De Vulgari Eloquentia* 57.

⁶ Alighieri, *De Vulgari Eloquentia* 59.

⁷ "And on this point it must be taken into account that *cantio* has a double meaning: one usage refers to something created by an author, so that there is action...the other refers to the occasions on which the creation is performed, either by the author or by someone else, whoever it may be, with or without a musical accompaniment-and in this sense it is passive. For on such occasions the *canzone* itself acts upon someone or something, whereas in the former case it is acted upon; and so in one case it appears as an action carried out by someone, in the other as an action perceived by someone." Alighieri, *De Vulgari Eloquentia*, 71.

Commedia has certainly acted upon me, and I hope that I have portrayed Dante's words through music to the best of my ability.

CHAPTER ONE

Inferno

ch'I' non avrei creduto che morte tanta n'avesse disfatta
[I had not thought death had unmade so many]
Inferno III.57

I heard Hell for the first time when reading Dante's *Inferno*. In the beginning I could only imagine sounds of cacophony or screams or angry whispers. But, when I tried to portray these imaginings through written music, I discovered the sounds of hell were far more terrible than jumbled shrieks. I heard a place of inversion and half-truths, souls lost in a cavernous space, unaware of their own state. Tossing aside my pre-conceived idea of an *Inferno* solely infused with 'George Crumb style' cacophonies, I have written music containing seemingly beautiful and melancholic melodies which lead the ear back to the horror of Hell's disharmonious chaos.

Many Dante scholars assert that music cannot be associated with the *Inferno* because it is inherently an anti-musical setting, a place incapable of harmonic order. Some, such as Nino Pirrotta, even go as far to claim that musical significance is absent from the whole of the *Divina Commedia*:

...unfortunately the *Comedy* is not the best place to seek evidence for [a structural musical meaning]: not in *Inferno*, as it is the kingdom of all discord; nor in *Paradise*, where idealized dances and songs replace the notion of the harmony of the spheres, which Dante as a philosopher rejected; nor in *Purgatory*, where melodies frequently resound, but they are prevalently liturgical melodies, of which the poet wants to stress the words of penance and hope much more than the musical sound.⁸

⁸ Nino Pirrotta, "Ars nova and Stil novo," *Rivista Italiana di Musicologia* 1(1996): 13. quoted in Francesco Ciabattoni, *Dante's Journey to Polyphony* (University of Toronto Press: Toronto, 2010) 44.

Francesco Ciabattoni rejects Pirrotta's bold assertion in *Dante's Journey to Polyphony*.

Not only does he hold that music has profound importance for *Purgatorio* and *Paradiso*, which will be discussed later, but also for *Inferno*. He writes:

The *Inferno* being the kingdom of noise and racket, one could easily conclude that no music is possible in such a distorted world. Rather we should speak of a reversal of sacred music, or a demonic parody, as it were...the *Inferno* is above all the seat of a tragic liturgical reversal, where the metaphysical attributes of music are employed to plunge the damned into eternal desperation.⁹

Like Ciabattoni, I cannot believe Dante's *Inferno* is the anti-musical setting which Pirrotta describes. Rather, I hear a descent filled with music misappropriated, a pit rife with the distortion of the sacred music displayed in *Purgatorio* and *Paradiso*. Building on the idea of the *Inferno* as a place of distorted musical order rather than one void of musical order, I have used the beauty of music during parts of this movement as a portrayal of self-deceit. I see that the beauty of music is twofold. Directed at lesser things, such as material goods or at the self, it can be dangerous and destructive, leading hearts astray. However, when music is directed toward ultimate Beauty, it has the power to aid in the transformation of the human soul, guiding the heart toward Beatific Vision.

Cantos I and II: measures 1-112

The opening lines of Canto I establish the timelessness of *Divina Commedia*. By utilizing *in media res*, Dante introduces his work as a narrative not bound by the first and last sentences of the poem, but one which exists before we read the first tercet and which continues after we read the last. *Nel mezzo del cammin di nostra vita* draws the mind to

⁹ Francesco Ciabattoni, *Dante's Journey to Polyphony* (University of Toronto Press: Toronto, 2010) 47.

the journey of Dante's life before he found himself in a *selva oscura*. Even his use of the verb *mi ritrovai*, 'again returned', allows the reader to understand that Dante has possibly found himself in this dark forest before, that he has known dark valleys previously and has also experienced lighter paths.

Just as Dante begins the narrative with *in media res*, I too start my composition with a moment before Dante awakens to the confused cacophony surrounding him. I begin with the sweet melody of the harp which repeats the same eighth note pattern as the violin enters. I wanted to create a sound that was seemingly innocuous, like a melancholy lullaby. In my mind, this is the sound of *acedia* or sloth, calming, comforting, and sleep inducing. The melody of the violin joins the harp with a four note descending pattern. The violin's song is a slow descent, echoing the words of C.S. Lewis in *The Screwtape Letters*: "Indeed the safest road to Hell is the gradual one--the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts."¹⁰ With the sounds of the harp and violin I envision this soft underfoot, a wandering Dante before he has awakened and found himself in the familiar and yet unrecognizable place of the lost path tumbling toward the *Inferno*.

In measure 14 the cello imposes a chromatic, wandering melody on top of the monotony created by the violin and harp, embodying the image of Dante stumbling in a dark wood. As the cello solo concludes, the music begins to exhibit a more ominous quality, especially when the double bass moves up a half step from the c to d flat in measure 27. The oscillation in the viola between c and e flat, beginning in the same

¹⁰ *The Complete C.S. Lewis Signature Classics, "Screwtape Letters"* (New York:Harper Collins, 2002) 220.

measure, portrays Dante's labored breathing or footsteps which increase in tempo and become the driving force for the pizzicato section. Dante writes:

E come quei che con lena affannata,
uscio fuor del pelage a la riva,
si volge a l'acqua perigliosa e guata,
così l'animo mio, ch'ancor fuggiva,
si volse a retro a rimirar la passo
che non lascio già mai persona viva.
[And as a man with labored breathing drags
His legs out of water and, ashore,
Fixes his eyes upon the dangerous sea,
So too my mind, while still a fugitive,
Turned back to gaze again upon that pass
Which never let a man escape alive.]¹¹

The viola's oscillation along with the violin's constant rise to the high e and fall to middle a, represent the several moments, like the one above, where Dante sees the sun and has fleeting hope and comfort in the "wandering light of heaven",¹² a comfort which quickly vanishes when the leopard, lion, and she-wolf appear. It as if Dante is slowly drowning during this first canto. He pulls his head above water, sees the sun above, and gains hope. But, the darkness is overwhelming, the beasts come, and he sinks again into the black wilderness. Therefore, measures 27-42, marked by thin texture and oscillation, portray the brief pause in Dante's panic which is soon recalled with full force beginning in measure 53 with the pizzicato section, an interpretation of the chase with the three beasts.

¹¹ Dante Alighieri, *Inferno*, trans. Anthony Esolen (New York: The Modern Library, 2002) Canto I.22-27.

¹² Alighieri, *Inf.* I.17. "guardi in alto e vidi le sue spalle/ vestite già de' raggi del pianeta[I raised my eyes and saw its shoulders robed/with the rays of that wandering light of Heaven]"

The Gate of Inferno: measures 116-126

Right before Dante sees the gates of the *Inferno* in Canto I, the music in my composition builds ominously, leading the ear to believe a horrific climax may be approaching. Instead, the music suddenly drops to a quiet hum, the faint whistling of *Dies Irae*. Notice that Dante's arrival at the gate of Hell, beginning in measure 116, is marked only by a single, eerie voice that plays the melody, contrasting the multiple voice monophony and homophony of *Purgatorio* and polyphony of *Paradiso*. The lonely violin line coupled with the repetitious motif of the viola creates a quiet, spectral simplicity which serves as the back drop for "words of dark and harsh intent/engraved upon the archway of a gate."¹³

PER ME SI VA NE LA CITTA DOLENTE,
PER ME SI VA NE L'ETTERNO DOLORE,
PER ME SI VA TRA LA PERDUTA GENTE.
GIUSTIZIA MOSSE IL MIO ALTO FATTORE:
FECEMI LA DIVINA PODESTATE,
A SOMMA SAPIENZA E'L PRIMO AMORE.
DINANZI A ME NON FUOR COSE CREATE
SE NON ETTERNE, E IO ETTERNA DURO.
LASCIATE OGNE SPERANZA, VOI CH'INTRATE'.
[I AM THE WAY TO THE CITY OF WOE
I AM THE WAY INTO ETERNAL PAIN,
I AM THE WAY TO GO AMONG THE LOST.
JUSTICE CAUSED MY HIGH ARCHITECT TO MOVE:
DIVINE OMNIPOTENCE CREATED ME,
THE HIGHEST WISDOM, AND THE PRIMAL LOVE.
BEFORE ME THERE WERE NO CREATED THINGS
BUT THOSE THAT LAST FOREVER-AS DO I.
ABANDON ALL HOPE YOU WHO ENTER HERE.]¹⁴

¹³ Alighieri, *Inf.* III.11-12.

The violin melody accompanying these words is one of the first examples of deceit within the movement. Even if only for a few measures, the perceived lull of the melody during this section, which musically personifies the engravings, is intended to be misleading just as those who saunter through the gate of *Inferno* have been deceived and blinded to the gravity of Divine Justice during their lifetime. Later in Canto V, Minos affirms the deceitfulness of the gate of hell when he shouts: “Non t’inganni l’ampiezza de l’intrare! [Don’t be fooled by the broad and easy gate!]”¹⁵ Although eerie, the melody does not sound explicitly heart-wrenching or ear-twisting, as should be expected from a melodic rendition of the gate of Hell. As Dante progresses through the *Inferno*, however, the music becomes more and more distorted, almost as if the listener discovers, with Dante, the true horror which Hell exudes. At first, Dante seems more frightened by the mere offense to his senses, like sight or smell, but later Dante seems to realize that it is the soul, not only the senses, which is not merely offended, but twisted, darkened, and blinded from all truth when it gives into its desires of lesser loves. This is why the first three musical motifs once Dante has entered Hell sound more melancholy than disturbing or jarring. The melancholy nature of the music is a portrayal of Dante’s wrongful sadness and pity for those that are within Hell. Virgil later teaches him to harbor righteous indignation for the sin which twists the soul, and he begins to see souls in *Inferno* for what they have truly become.

Because lines 4-6 of the engraving address the concept of Divine Justice in relation with the punishment in *Inferno*, I chose *Dies Irae* as the central melody Dante’s meeting of the gate. *Dies Irae*, or “Day of Wrath” in Latin, is a well-known Gregorian

¹⁴ Ibid., III.1-9.

¹⁵ Alighieri, *Inf.* V.20.

chant thought to have been written by a Franciscan monk, Thomas of Celano, in the 13th century. A large section of the chant is written in 1st person singular, and, therefore, it was most likely not part of the liturgy during Dante's time. *Dies Irae* was first designated as a sequence during the Requiem Mass in a printed Missal in Venice, Italy during the year 1485.¹⁶ The sequence's influence is not only apparent during the Middle Ages, but also throughout the musical history of the Western World. *Dies Irae* is considered to be one of the most well-known Gregorian chants in the history of Music. Countless composers have used its haunting melody in their own pieces and in the Romantic Period it was usually associated with death and darkness in pieces such as Berlioz's *Symphonie fantastique*, Saint-Saëns's *Danse macabre*, and Rachmaninoff's *Paganini Rhapsody*.¹⁷

The first six tercets of text focus on the horror of Judgment Day:

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Iudicanti responsura.

¹⁶ *The Oxford Dictionary of the Christian Church*, ed. F.L. Cross (New York: Oxford University Press, 1958) 402.

¹⁷ "Dies Irae," *The New Penguin Dictionary of Music* (London: Penguin, 2006), *Credo Reference*, 18 November 2013. <http://literati.credoreference.com/content/entry/penguinmusic/dies_irae/0>

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

[Ah, come it will, that direful day
Which shall the world in ashes lay
As David and the Sibyl say.

How men will tremble and grow pale
When Justice comes with sword and scale
To weigh the faults and sort the fates of all!

A trumpet first shall rend the skies
And all, wherever laid, must rise
And come unto the Bar in prisoner's guise.

Nature and Death amazed will stand
To see each one rebodied, and
Brought to reply, himself, to each demand.

A written book lie open shall
Containing each one's charge; and all
By those grand evidences stand or fall.

Then the Judge seats himself and tries;
No shifting from all-seeing eyes
Nor 'scaping, then. Who e'er deserves it dies.]¹⁸

Right after this line the text shifts into 1st person singular: "*Quid sum miser tunc dicturus?/ quem patronum rogaturus,/cum vix Justus sit securus?* [O then, poor I! What shall I do?/ Which friend or patron take me to,/When saints themselves are scarce secure from woe?]" This shift, and the completion of *Dies Irae*, is musically addressed in

¹⁸ Translation from *Manual* of 1673 as referenced in Alec Robertson's *Requiem: Music of Mourning and Consolation*, (London: Frederick A Praeger Inc., 1967) 17-19.

Purgatorio where *Dies Irae* is re-introduced, representing the Divine Justice of the final days facing the personal plea of mercy from the Christian.

However, during this particular section of music in the *Inferno*, my intent is to musically portray only the first six tercets of *Dies Irae*. For these lines create an image of Divine Justice judging the guilty in the last days, something all the suffering souls in Hell still await. The line which I find most appropriate for the context of the *Inferno* is, “then the Judge seats himself and tries; no shifting from all-seeing eyes”, for in Dante’s Hell, each punishment is appropriate to each sin, and though those in *Inferno* may still try to mask the foulness that lies within them and shift blame, even the active nature of Hell itself is not fooled, throwing cold rain on the gluttonous and hot fire on the wrathful. As Dante writes in *De Vulgari Eloquentia*, “For who doubts that everything that exists obeys a sign from God, by whom, indeed, all things are created, preserved, and, finally, maintained in order?”¹⁹ Even the gate of Hell bends to the authority of God, when it confesses that it was created by the *Somma Sapienza* and the *Primo Amor*.

Furthermore, by only musically addressing these first six tercets of *Dies Irae*, I wished to portray the sense of hopelessness that exists in the *Inferno*, where justice stands alone without the possibility of grace and mercy. If one stops reading after the line *Nil inultum remanebit*, there does not seem to be hope of redemption, a despair which all souls must eternally suffer in Hell. Therefore, without the grace of Christ, which is only portrayed in the second half of *Dies Irae* and in the *Purgatorio* section of my musical

¹⁹ Dante continues: “Therefore, if the air can be moved, at the command of the lesser nature which is God’s servant and creation, to transformations so profound that thunderbolts crash, lightning flashes, waters rage, snow falls, and hailstones fly, can it not also, at God’s command, so be moved as to make the sound of words, if He distinguishes them who has made much greater distinctions?”

Dante Alighieri, *De Vulgari Eloquentia*, ed. and trans. Steven Botterill (Cambridge: Cambridge University Press 1996) Book I.4, 9.

composition, every human after death should let go of *ogne speranza*. As Paul writes: “None is righteous, no, not one, no one understands, no one seeks God, all have turned aside, together they have gone wrong; no one does good, not even one. Their throat is an open grave, they use their tongues to deceive. The venom of asps is under their lips. Their mouth is full of curses and bitterness. Their feet are swift to shed blood, in their paths are ruin and misery, and the way of peace they do not know. There is no fear of God before their eyes”²⁰ Therefore, this brief passage of *Dies Irae* melody at the beginning of Hell symbolizes judgment and justice without mercy, and the souls of Inferno are without mercy because they have not asked, and they have not asked because they are blind to their need for forgiveness.

Like the other melodies in the *Inferno* movement, this musical theme which portrays the gate of Hell, also falls apart, in order to reveal the true nature of the descent. The theme in measures 116-118 which sounds eerie yet not entirely threatening begins to break apart in measure 119 through 126. This transition to disharmony is an interpretation of the initial waves of sound that strike Dante as he enters the gate:

Quivi sospiri, pianti e alti quai
Risonavan per l’aere senza stele,
Per ch’io al cominciar ne lagrimai.
[There sighs and moans and utter wailing swept
Resounding through the dark and starless air
I heard them for the first time, and I wept.]²¹

²⁰ Romans 3:10-18, RSV.

²¹ Alighieri, *Inf.* III.22-24.

Limbo: measures 127-142

The next section is a portrayal of those in Limbo whose only punishment is to suffer hopelessness. With this particular melody, my goal was to portray the lifeless eyes of the philosophers which Dante describes twice in Canto IV.²² This section of the movement focuses upon the aesthetic atmosphere of Limbo, attempting to capture Dante's description of the realm which effectively creates auditory images for the reader:

Quivi, secondo che per ascoltare,
Non avea pianto mai che di sospirir
Che l'aura eterna facevan tremare
[As far as I could tell from listening, here
There were no wails, but only sighs, that made
A trembling in the everlasting air.]²³

The interplay between cello and second violin, in measures 135-138, is a musical interpretation of the long, melancholy sighs of the hopeless, and the rapid trills of the harp, starting in measure 131, create the sound of the trembling air in the realm of Philosophers. Both of these sounds add to the image of the lifeless, stoic eyes which live "forever in desire".²⁴

Francesca's Lament: measures 143-192

Perhaps my statement that the beauty of music can be a mask engendered by self-deceit in the beginning of this chapter is most well defined in the section interpreting

²² Alighieri, *Inf.* IV.112.: "Genti v'eran con occhi tardi e gravi [Where I saw souls whose eyes were grave and slow]" and *Inf.* IV.84.: "Sembianz' avevan ne trista ne lieta [with neither joy nor sadness in their eyes]"

²³ Alighieri, *Inf.* IV.25-27.

²⁴ *Ibid.*, IV.41-42.

Dante's encounter with Francesca and Paolo in Canto V, measures 143-192 in my composition. The section begins with a cello solo, portraying Dante's first perceived sights and sounds of the second circle of *Inferno*:

Or incomincian le dolente note
A farmisi sentire, or son venuto
La dove molto pianto mi percuote.
Io venni in loco d'ogne luce muto,
Che mugghia come far mar per tempest,
Se da contrary venti e combattuto.
[I now begin to hear arising wails
Of sorrow; I have come where the great cries
Batter me like a wave pounding the shore.
It is a place where all light is struck dumb,
Moaning as when high winds from east and west
Wrestle upon the sea in a fierce storm.]²⁵

The cello's motif which continues after the violin's entry is the lonely wail of sorrow shared by the lustful in the second circle of Hell. Its eighth note pattern has a circular motion, as it almost always returns to the third and fifth eighth note of the measure, depicting the rising and falling of waves, which eternally remain in motion. The capricious, ever swirling, movement of the second circle of *Inferno* is reiterated by Dante in Canto V:

E come li stornei ne portan l'ali
Nel freddo tempo, a schiera larga e piena,
Così quell fiato li spiriti mali
Di qua, di là, di giù, di sù li mena;
Nulla speranza li conforta mai,
Non che di posa, ma di minor pena.
[And as a flock of starlings winter-beaten
Founder upon their wings in widening turns,
So did that whirlwind whip those evil souls,
Flinging them here and there and up and down;
Nor were they ever comforted by hope-
No hope for rest, or even lesser pain.]²⁶

²⁵ Alighieri, *Inf.* V.25-29.

Even Dante's diction in line 43, *Di qua, di là, di giù, di sù li mena*, seems to imitate the rapid and punctuated movement of the wind in the circle of the lustful. Later, in the *Paradiso* movement, I bring this circular motion back into my composition, paralleling Dante's own recapitulation of the theme in *Paradise*. This juxtaposition of circular motion in Canto V of *Inferno* and the last book of the *Divina Commedia*, is also noted by Ciabattoni.²⁷

After the cello has established the churning motion of the second circle of Hell, the "*buerfa infernal, che mai non resta* [That hellish cyclone that can never rest]"²⁸, first violin joins in measure 151, holding out a long note and then another lengthy note a step below. This is the beginning of Francesca's lament, "trailing cries of woe" like cranes who go "crawling out their songs, forming a long streak in the air".²⁹ Francesca sings her sorrowful song, and the supporting harmony of the cello is Paolo, who is present and yet passive throughout Francesca's song of self-pity. Not only does her lament display her self-centered sympathy, but also her skewed perspective of love:

Amor, ch'al cor gentil ratto s'apprende,
 prese costui de la bella persona
 che mi fu tolta; e 'l modo ancor m'offende.
 Amor, ch'a nullo amato amar perdona,
 mi prese costui piacer si forte,
 che, come vedi, ancor non m'abbandona.
 Amor condusse noi ad una morte.
 [Love that flames so honest in the gentle heart
 Seized him for that sweet body which was snatched

²⁶ Ibid., V.40-45.

²⁷ "The neutral angels' circular motion and shrill cries mock the *circulate melodia* of the choirs of angelic hosts." Ciabattoni 78.

²⁸ Alighieri, *Inf.* V. 31.

²⁹ Ibid., V.46-48.

From me-and how it happened hurts me still.
Love that allows no loved one not to love,
Seized me with such a strong delight in him
That, as you see, it will not leave me yet,
Love led us to one death.]"³⁰

Each line beginning with *Amor* could easily be mistaken as a proclamation of love for the Divine, but instead Francesca's lines of adoration are directed toward mortal man. Even her first example of Paolo's love for her proves to not be love at all, for it was merely her "sweet body" that inflamed his heart. Francesca is blinded to the falsity of her own words and Dante, still blinded with pity, embraces her song, praising a love which seems only to be lustful affections. He bows his head and cries: "Oh lasso,/quanti dolci pensier, quanto disio/meno costoro al doloroso passo![Alas,/what great desire, what sweet and tender thoughts/have led these lovers to this woeful pass!]"³¹ Dante, then, addresses Francesca directly, telling her that the story has moved his heart "to weep in pity for [her] pain."³²

The viola entry in measure 159 represents this scene in Canto V, when Dante converses with the damned lovers and surrenders to Francesca, his feelings of misguided pity. In the next four measures Dante, the viola, asks a question and Francesca, the first violin, answers with a sorrowful melody, displaying Dante's encouragement of Francesca's lament when he inquires: "*Ma dimmi: al tempo d'I dolci sospiri,/ a che e come concedette amore/che conosceste I dubbiosi disiri?*" [But tell me, in the season of sweet sighs,/how did it happen, what made Love give way/that you should know the truth

³⁰ *Ibid.*, V.100-106.

³¹ Alighieri, *Inf.* V.112-114.

³² "Poi mi rivolsi a loro e parla' io,/e cominciai: 'Francesca, I tuoi martiri/alagrimar mi fanno tristo e pio'[Turning to them once more, I spoke again./'Francesca,' I began, 'your torments move/my heart to weep in pity for your pain']" Alighieri, *Inf.* V.115-117.

of your desires?]"³³ I wanted not only the melody, but also the interplay between the violin and viola of this section, to produce a beautiful, melancholic sound so that the listener may forget they are within the *Inferno* and identify with Dante's misguided emotions.

After the melody begins to gain intensity, partly due to the ominous oscillation motif of the viola, *Dies Irae* makes another appearance in measure 180, representing the sixth tercet of the sequence: "*Judex ergo cum sedebit,/Quidquid latet apparebit:/Nil inultum remanebit.*" For, during this part of the song, the true nature of Francesca's beautiful melody is exposed. Unveiled is the lust that lies below her proclaimed love and the guilt that lies behind her excuses which drive the impressionable Dante to pity. The violent winds are now not only depicted by the melodious pattern of the cello, but by the dissonances that are passed between each of the string instruments. Francesca and Paolo's melody quickly dissolves into the brutal honesty that lies at the bottom of Hell. The veil of deceit has been ripped off from the piteous story of Francesca and Dante is exposed to the true inversion of the Good that lies in the pit of *Inferno*.

The Bottom of Inferno and the Inversion of Gloria Tibi Trinitas

Measures 193-end

Before explicating my use of inversion during the last section of the movement, I will highlight multiple ways in which Dante uses the theme of parodic inversion within the *Inferno*. First, the initial tercet inscribed on Hell's archway, seems to reverse the mission and character of Christ Jesus. The gate of hell is "the way into the city of woe"

³³ Alighieri, *Inf.* V.118-120.

whereas Christ is the way to the “Holy City, the new Jerusalem”, a city in which “He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain.”³⁴ The gate of hell is “the way into eternal pain” whereas Christ will reveal the path of life for in God’s right hand there “are pleasures evermore.”³⁵ Lastly, the gate of hell is “the way to go among the lost” whereas Christ shall say and is saying to his found, “Rejoice with me, for I have found my sheep which were lost.”³⁶ Therefore, the archway of *Inferno* which is the way to hopelessness is, in fact, an inversion of the Gate who makes a way to Paradise and who claims “I am the way, and the truth, and the life; no one comes to the Father, but by me.”³⁷

Another way in which Dante establishes the *Inferno* as a setting of sacred inversion, is through the distortion of speech in Cantos VII and XXXI, especially pertaining to sacred liturgical speech. In Canto VII, Plutus cries “Pape Satàn, pape Satàn aleppe!”³⁸, an incoherent praise for the Prince of Darkness. It is a direct inversion of the end of rational speech given first to Adam by God as outlined in Dante’s *De Vulgari Eloquentia*: “[God] wished that Adam should speak, so that He who had freely given so great a gift should be glorified in its employment.”³⁹ Dante, then, defines the end of speech as the verbal adoration of God, yet in Canto VII Plutus inverts language’s proper end and uses it instead to praise the fallen one who refused to bend to the authority of his

³⁴ Revelation 21, RSV.

³⁵ Psalms 16:11, RSV.

³⁶ Luke 15:6, RSV.

³⁷ John 14:6, RSV.

³⁸ Alighieri, *Inf.* VII.1.

³⁹ Alighieri, *De Vulgari Eloquentia*. 11.

Creator. Similarly, in Canto XXXI, Nimrod cries: ‘Raphèl mai amècche zabì almi’ serving as another example of the distortion or inversion of speech, and more specifically a distortion of *salmi*.⁴⁰ Nimrod is a figure usually associated with the Tower of Babel, which is why it would seem appropriate for Dante to have him speak nonsensical words, void of reason.

Lastly, Dante directly acknowledges the inversion of music in the last Canto of the *Inferno*, just as he used Plutus to invert the original gift of speech in Canto VII. The first lines of Canto XXXIV, “*Vexilla regis prodeunt inferni*”, mimic the hymn *Vexilla Regis Prodeunt*, as Ciabattoni addressess:

The character of the parodic reversal is artfully exemplified in the use of Venantius Fortunatus’s hymn *Vexilla regis prodeunt* (‘The banners of the King advance’) (*Inf.* XXXIV.1). Composed by Fortunatus in 569 for the celebration of the arrival of the True Cross in the town of Poitiers, France, this song was very well known in the Middle Ages, and it was sung on special occasions, such as feast days, or for the visit to the town of an important person. In Dante’s version, the intrusion of the word *inferni* perverts the originally celebratory significance, and the resulting hymn is thus cast as an imitation of the original one, as the forthcoming epiphany of Lucifer’s threefold nature, his being stuck and planted at the middle of the earth, even his winged form with a disproportionate three-headed body, are the constitutive elements of a tragic parody of the Crucifixion as well as a parody of the Trinity. His tears, streaming down his three chins, and the dribble mixed with blood are a perpetual, distorted version of the weeping and bleeding of Christ on the cross.⁴¹

By placing the mocking lines of *Vexilla Regis Prodeunt* in the beginning of the *Inferno*’s last canto, Dante reveals the importance of sacred parody and inversion within the entirety of the first part of the *Commedia*. Recognizing this as a central theme in the *Inferno*, as Ciabattoni has noted, I chose to found my last section of the *Inferno*

⁴⁰ Alighieri, *Inf.* XXXI.67-69.

⁴¹ Ciabattoni 84.

movement, measure 193 to the end, on the inversion of a liturgical chant, *Gloria Tibi Trinitas*.

Gloria Tibi Trinitas is a Dorian antiphon sung at lauds and second vespers of the Feast of the Holy Trinity.⁴² Since the hymn, *Vexilla Regis Prodeunt*, emphasizes the image of the cross, I chose a song that focuses on the Trinitarian Image, which is unmistakably mocked in the bottom of Hell. The concept of Satan as ‘Dis’ of the Trinity, is seen in his *tre face*⁴³ which in *ogne bocca*⁴⁴ he grinds three traitors, Judas Iscariot, Brutus, and Cassius. Satan’s eating of the three traitors is even an inversion of the concept of the Feast, which is a communal act of the body of Christ to which both *Gloria Tibi Trinitas* and *Vexilla Regis Prodeunt* musically celebrate.

Furthermore, Dante’s description of Satan in Canto XXXIV is an inversion of the sacrament of communion. In opposition to the sacrifice of Christ, who seeks for his followers to feast upon his body, Satan feasts upon the flesh of Judas, Brutus, and Cassius in the *Inferno*. Therefore, Satan perverts a sacred, communal event; he transforms an act which is intended to promote harmony and generosity into the devouring of souls.⁴⁵ Feasting on others and not with others, Satan embodies a *vermo reo che ‘l mondo fora*⁴⁶

Along with the perversion of Festal activities and communion, the accompaniment to the inversion of *Gloria Tibi Trinitas*, also attempts to portray the disunity present in Hell. The first violin, second violin, and viola all alternate between

⁴² Colin Hand, *John Taverner: His Life and Music* (London, Eulenburg Books, 1978) 137.

⁴³ Alighieri, *Inf.* XXXIV.36.

⁴⁴ *Ibid.*, XXXIV.55.

⁴⁵ “Be sober, be watchful. Your adversary the devil prowls around like a roaring lion, seeking someone to devour” 1 Peter 5:8, RSV.

⁴⁶ Alighieri, *Inf.* XXXIV.107-108.

half steps, the first violin between an a and a flat, the second violin between a g and g flat, and the viola between an e and e flat. The harmonies, therefore, sound as if they are working against one another, especially between the first and second violin. Additionally, first violin maintains a 16th note pattern while second violin and viola play 32nd notes. These differing rhythms also clash and create a stagnant, suspended sound. This effect is a portrayal of the movement of Satan's wings in Canto XXXIV:

Sotto ciascuna uscivan due grand' ali,
 Quanto si convenia a tanto Uccello:
 Vele di mar non vid' io mai cotali.
 Non avean penne, ma di vispistrello
 Era lor modo, e quelle svolazza,
 Si che tre venti si movean da ello:
 Quindi Cocito tutto s'aggelava
 [Beneath each face extended two huge wings,
 Large enough to suffice for such a bird.
 I never saw a sail at sea so broad
 They had no feathers, but were black and scaled
 Like a bat's wings, and those he flapped, and flapped,
 And from his flapping raised three gales that swept
 Cocytus, and reduced it all to ice.]⁴⁷

The description of Satan's wings directly contrasts the herald's wings at the beginning of *Purgatorio*, which will be discussed in the first section of the next chapter. Additionally, it is important to note that the flapping of his scaled wings create three gales which imprison the souls within Hell, another parody of the three unified parts of the Trinity which free instead of constrain the soul. The last measures of the *Inferno* movement, reiterate the theme of imprisonment, interlocking half steps between each of the instruments, right before Dante can, once more, see the stars.

⁴⁷ Alighieri, *Inf.* XXXIV.46-52.

CHAPTER TWO

Purgatorio

Purgatorio opens with the simple, monophonic melody of *Gloria Tibi Trinitas*, contrasting the chaotic complexity of *Inferno*, remedying and rectifying the melody's distortion at the bottom of Hell. As if *Gloria Tibi Trinitas* turned upside down with Dante and Virgil as they came from the pit of hell, the song is now rightly directed toward the Divine. The notes rise in praise of Father, Son, and Holy Spirit: *Gloria Tibi Trinitas Aequalis una Deitas, Et ante Omnia saecula, Et nunc et in perpetuum*. As Dante's praises ascend, represented by the viola solo, his will bends, like a humble reed to the grace of God. At first the tune is isolated to the singing of the viola, rendering Dante's awakening to the first gleam of dawn, as if he himself is participating in lauds of the Feast of the Holy Trinity:

Dolce color d'oriental zaffiro,
Che s'accoglieva nel sereno aspetto
Del mezzo, puro infino al primo giro,
A li occhi miei ricomincio diletto,
Tosto ch'io uscì' fuor de l'aura morta
Che m'avea contristati li occhi e 'l petto
[Sweet sapphire of the morning in the east
Gathering in the starlit face of Heaven,
Pure from zenith to the nearest ring,
Renewed my joy in looking on the skies
As soon as I had come from the dead air
That had saddened my heart and dimmed my eyes.]⁴⁸

Dante's renewal of joy to the heart and light to the eyes can only be fulfilled by the grace of Christ and the aid of Christian community. Therefore, the viola is joined by the cello and finally the violin completes the triad of instruments, all playing in unison a song of

⁴⁸ Dante Alighieri, *Purgatorio*, trans. Anthony Esolen (New York: The Modern Library, 2003) l.13-18.

Trinitarian praise. These three instruments reverse the image of the three traitors, Judas Iscariot, Brutus, and Cassius, in *Inferno* and transform their dissension into an image of unity which pervades the entirety of *Purgatorio*. As Ciabattoni writes:

The meaning of Purgatory, is, in other words, a social one: the penitents must re-learn to act *a tempo* with a *communitas* of other human beings before they can reach the beatitude, and what musical practice could attain this better than monophony, if indeed 'unison singing is a communal act that binds the singers in a common enterprise; because it is unison, the bond is most intimate, as Dante suggests in the *Purgatorio*. In unison the singers can perfect elements of tuning, timbre, diction, rhythm, and expression in common.'⁴⁹

The Symbolic Pattern of the Harp: measures 43-62

In measure 43, the harp begins playing a four note ascending pattern. These four notes represent the four cardinal virtues and the personage of Cato, who reflects prudence, justice, temperance, and fortitude, which Dante associates with the lights of the heavens in Canto I:

I' mi volsi a man destra, e puosi mente
A l'altro polo, e vidi Quattro stele
Non viste mai fuor ch'a la prima gente.
Goder pareva 'l ciel di lor fiammelle
Oh settentrional vedovo sito,
Poi che private se' di mirar quelle!
[I turned to the right hand, and set my mind
To scan the southern pole, and saw four stars
No one has looked on since the first mankind.
The heavens seemed delighted in their flame!
O widowed region of the northern stars,
You who have been deprived the sight of them!]⁵⁰

Then Dante establishes Cato as one who reflects these four virtues:

Li raggi de le Quattro luci santé

⁴⁹ Francesco Ciabattoni, *Dante's Journey to Polyphony* (University of Toronto Press: Toronto, 2010) 110.

⁵⁰ Alighieri, *Purg.* l.22-27.

Fregiavan si la sua faccia di lume,
Ch'I' 'l vedea come 'l sol fosse davante.
[The rays of the four holy stars on high
Adorned his face with such a brilliant gleam,
It seemed the sun shone full upon his eye.]⁵¹

The ascension of this four note pattern also contrasts the 16th and 32nd notes in the final section of the *Inferno* movement. As discussed before, in this section of the *Inferno*, the first violin, second violin, and viola modulate between two notes at a rapid pace, yet the sound this oscillation produces is stagnant, rendering the rapid movement of Satan's wings which only lock him more and more into his icy prison. Furthermore, the fluctuation of the strings between two notes, only a half-step apart, portrays the entrapment of the soul by the self-centered will. Between the modulation of two notes, there lies a center which the two notes hinge upon. This fulcrum represents the self, and in the *Inferno*, the notes of the stringed instruments 'circle' around their fulcrum, just as the souls lost in hell direct their wills toward their own interests.⁵²

However, in *Purgatorio*, the notes of the harp, which still maintain a rapid motion, are aimed upwards, toward a higher end. Because the notes rise, there is a greater sense of movement in this section of *Purgatory* compared to the movement in the bottom of Hell. It is as Beatrice later says in Canto I of *Paradiso*:

Ne l'ordine chi'io dico sono accline
Tutte nature, per diverse sorti,

⁵¹ Alighieri, *Purg.* I.37-39.

⁵² "But the general love of action turning away from the true arises from pride by which vice the soul has preferred imitating God to serving God. And so, it is rightly written in Holy Scripture: 'The beginning of man's pride is to fall from God,' and 'the beginning of all sin is pride.' What pride is could not have been better shown than where it said: 'What does earth and ashes take pride in, since in its own life it gives up its inmost things?' For since the soul is nothing through itself-for it would not otherwise be changeable and suffer a flight from essence-since then through itself it is nothing, but whatever it is is from God, staying in its order, it is quickened in mind and conscience by the presence of God himself." Augustine, *St. Augustine on Music Books I-VI*, trans. Catesby Taliaferro (Annapolis: St. John's Bookstore, 1939) 186.

Piu al principio loro e men vicine;
 Onde si muovono a diversi porti.
 Questi ne port il foco inver' la luna
 [All natures in this order lean and tend
 Each in distinctive manner to its Source
 Some to approach more near and others less-
 Whence from their various ports all creatures move
 on the great sea of being with each one
 ferried by instinct given from above.]⁵³

Though, before Dante may climb, Cato says that *first* his waist must be girded with a “simple, slender reed”, a plant that yields to all the battering of waves at the bottom of Mount Purgatory.⁵⁴ So it is that Dante must yield and bend in humility before his soul may rise, and it is this refusal to bend or cease self-directed movement that has caused the Devil and the other souls in the *Inferno* to be imprisoned by pride, imprisoned by the two note oscillation for eternity.

The motion of the four note ascending pattern also portrays the sweeping of the herald’s wings in Canto I, which reverses the flapping of the Devil’s scaly wings at the bottom of Hell. Dante describes the movement of the herald across the water as “surpassing any flight”, writing that it moved “swiftly” across the sea.⁵⁵ The angel’s wings engender movement, a movement with the purpose of carrying out the will of God, for the angel uses his wings to ferry throngs of souls to the shore of *Purgatorio*. The motions of the herald’s wings are “so swift and sleek and light [that] it drew no water as it skimmed the sea.”⁵⁶ This image seems to assert the angel’s wings command and

⁵³ Dante Alighieri, *Paradiso*, trans. Anthony Esolen (New York: The Modern Library, 2004) Canto I.109-115.

⁵⁴ Alighieri, *Purg.* I.95.

⁵⁵ *Ibid.*, II.17-18.

⁵⁶ *Ibid.*, II.41-42.

harmonize with nature, possibly echoing the image of Christ walking on water. In contrast, the “black, scaly wings” of Dis, are in friction with the nature of hell and raise three gales that sweep Cocytus, reducing it all to ice, locking in the many souls that dwell in this bottom pit. Therefore, Dante establishes juxtaposing movements, one which is both rapidly flapping and stagnant for an eternity and the other which is constantly progressing forward and upward within time, and within the will of God. These contrasting movements also effect or echo the setting in which they dwell. The wings of Dis create ice, immovable and hard, whereas the wings of the angel, travel over water, possibly representing the melted ice of a prideful heart. In Canto II, Dante establishes an image of waves moving toward shore, gently encouraging the soft bend of slender reeds. The light rolling of waves toward a life-filled shore directly contrasts the image of ominous gales freezing into icy prison bars for the discordant souls in *Inferno* Canto XXXIV. The sound of the harp’s rapid motion should, therefore, call to mind the image of the herald’s gleaming wings, which transport souls, who in unity, sing together in *una voce*.⁵⁷

Casella’s Song: measures 63-87

In measure 63 the harp imposes its eighth note rhythm on top of the ascending pattern of the strings, a rhythm which recalls the theme of oscillation throughout the *Inferno*. It does not rise like the four note ascending pattern, but instead teeters between d and f, slightly slowing down the rhythm during this section of *Purgatorio*. Then, the viola, in measure 66, joins the harp in its eighth note pattern followed by second violin in

⁵⁷ “In exitu Israël de Aegypto’/cantavan tutti insieme ad una voce [When from the land of Egypt Israel came,/they sang together in a single voice]” Alighieri, *Purg.* II.46-47.

measure 68 and first violin in measure 72. By this time the tempo has drastically slowed down, which depicts the slowing of the souls' urgency to rise as they gather around to listen to Casella's song. In measure 66, the cello starts its solo illustrating the captivating voice of Casella:

Amor che ne la mente mi ragiona'
Comincio elli allor si dolcemente,
Che la dolcezza ancor entro mi suona.
Lo mio maestro e io e quella gente
Ch'eran con lui parevan si cotenti,
Come a nessun toccasse altro la mente.
Noi eravam tutti fissi e attenti
[*The love that pleads its reasons in my mind*
So sweetly then did he begin to sing,
I can still hear the sweetness of his sound.
And so my teacher and that throng of souls
And I stood listening so contentedly
It seemed our minds were touched by nothing else
But the notes of his song; we all held still.]⁵⁸

As the cello continues, the instruments' rhythm slows even more, illustrating the lines above. All other instruments employ pizzicato, giving the main focus to the cello, just as the throngs of souls in this Canto are focused solely on the beautiful sound of Casella's voice. Then, in measure 82, the eighth notes of the instruments abruptly cease moving, holding a half note and then a whole note as the cello continues its melody, just as the minds of those listening "were touched by nothing else but the notes of [Casella's] song".⁵⁹

⁵⁸ Alighieri, *Purg.* II.112-118.

⁵⁹ Dante not only recognizes the power of music over the human spirit in *Purgatorio* Canto II, but also in his *Convivio*: "Moreover, music so draweth to itself the spirits of men (which are in principle as though vapours of the heart) that they well-nigh cease from all operation; so united is the soul when it hears it, and so does the virtue of all of them, as it were, run to the spirit of sense which receiveth the sound" Dante Alighieri, *Convivio*, trans. and ed. *The Temple Classics* (London: J.M. and Sons, 1903) 51.

This scene calls into question the positive and negative affects music can have upon the spiritual journey. For just before this scene, in the beginning of Canto II, hundreds of souls being ferried across the waters of *Purgatorio*, sang in a “single voice” the psalm, *In Exitu Israël de Aegypto*, which accompanied their movement to the Mount of Purgatory and led them to cast themselves on the shore. However, by the end of Canto II music appears which has made them forget that “they must go to beautify themselves.”⁶⁰ In his *Confessions*, Augustine addresses the double nature of music seen in Canto I and II of *Purgatorio*:

I am inclined-though I pronounce no irrevocable opinion on the subject-to approve of the use of singing in the church, so that by the delights of the ear the weaker minds may be stimulated to a devotional mood. Yet when it happens that I am more moved by the singing than by what is sung, I confess myself to have sinned wickedly, and then I would rather not have heard the singing.⁶¹

Dante certainly admits to the power of music, for Casella’s few moments of singing are able to distract not only Dante and Virgil, but also the hundreds of souls who have just been ferried over the waters. The masses of Christian souls huddled around a single sonorous sound, seem to address Augustine’s concern portrayed in the above lines. The beauty of music does not only have the power to mislead an individual in their pursuit of Divine wisdom but also an entire congregation of believers, which is why Augustine finds it worthwhile to address church singing in his *Confessions*.

Furthermore, the text of Casella’s song is not liturgical, but a love poem written by Dante, noted in his *Convivio*. *Amor che ne la mente mi ragiona* praises, not the

⁶⁰ Alighieri, *Purg.* II.75

⁶¹ Augustine, *Confessions*, trans. F.J. Sheed ed. Michael P. Foley (Indianapolis: Hackett Publishing, 2006) 216.

Trinity, nor the faithfulness of God in rescuing his people from captivity, but the beauty of Beatrice. The poem's focus on human love inspired me to assign part of the cello solo, measures 77 through 87, a variation of Francesca's melody from Canto V. I purposefully wrote a variation, however, because I recognize that the lament of Francesca and the content of Dante's poem differ in certain ways. One difference is highlighted in the text of *Convivio* where Dante specifically discusses his own poem:

I declared that love discoursed in my mind to give understanding
that this love was that which is native to this most noble nature,
to wit the love of truth and of virtue, and to exclude every false
opinion concerning me, whereby my love might have been
suspected to be love for delight of sense.⁶²

Dante refutes the idea that his love for Beatrice was only sensual and therefore, contrasts the love held between Francesca and Paolo in Canto V. However, his love, his intellectual, emotional focus in the poem, is upon Beatrice, a created being rather than the Creator. And, even though Dante recognizes Beatrice's beauty is a gift from the Divine, in the poem he still emphasizes her beauty more than the beauty of God. Thus, the sentiments within Dante's poem which Casella puts to song, is similar to the lament of Francesca, in that both display a love which is not directed toward the Divine. The love Dante displays in *Amor che ne la mente mi ragiona*, is disordered leading to distraction from union with God, while Francesca's love is entirely misdirected toward fleshly desire which has led to her damnation.

Lastly, Dante's inclusion of Casella's distracting love song addresses two different needs within *Purgatorio*. First, the text of the poem illuminates Dante's need for the redirection of the souls' desire. Secondly, the distracting sonorities of Casella's song

⁶² Alighieri, *Convivio* 51.

bring to light the need for the transformation of music's end, as A. Fiori notes in his essay

Il canto di Casella:

In the commentaries inspired by [Casella's song], we find all the prejudices and contradictions that medieval thought had against an art so capable of elevating our mind as well as drawing from its darkest regions. Earthly music...must go through a sort of purification...and liberate itself from all that still denotes it as material."⁶³

Thus, music, along with the soul, must transform from siren-like distraction into soothing medicine for the struggling, climbing souls in *Purgatorio*.

The Climb and the Return of Dies Irae: measures 88-126

Cato recognizes the distracting nature of Casella's song and quickly rebukes Dante and the others, rendered musically by the quick, ascending run of the harp in measure 90. The rhythms of the instruments do not return to the rapid 16th notes of the previous section but instead take a consistent quarter note pace, representing the steady climb of Mount Purgatorio. Though the soul wishes to ascend to its Maker, the body is naturally inclined to descend, as Dante writes in his *Convivio*: "For in virtue of the nature of the simple body, which predominates in the subject, he naturally loves to descend; and therefore when he moves his body upward it is more toilsome."⁶⁴ With the steady quarter note strokes of the cello and the return of the *Dies Irae* theme, I wanted to depict the toilsome journey up the mount. However, since the realm of *Purgatorio* is temporal, the

⁶³ A. Fiori, 'Il canto di Casella,' 289; as quoted and translated by Ciabattini, 102.

⁶⁴ Alighieri, *Convivio* 149.

toil of the climb and the reformation of ill habits, are only fleeting, and therefore, through the grace of Christ, there is Hope.

Starting in measure 90, *Dies Irae* returns. In Hell it sounded at the end of Francesca's deceitful lament, exposing the true iniquity that was hidden behind her story and representing the conclusive despair that will plague the damned when the trumpet will drive humankind before the throne. However, in *Purgatorio*, *Dies Irae* represents the shift of the poem from a tone of hopeless dread to penitent hope:

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix iustus sit securus.

Rex tremendae maiestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare Iesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Iuste Iudex ultionis,
Donum fac remissionis,
Ante diem rationis.

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem didisti.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,

Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Lacrimosa dies illa,
Qua resurget ex favilla

Judicandus homo reus:
Huic ergo parce Deus.

Pie Iesu Domine,
dona eis requiem. Amen.

[O then, poor I! What shall I do?
Which friend or patron take me to,
When saints themselves are scarce secure from woe?

Dread King, to thee thyself run I,
Who saves the saved, without a why,
And so mayst me, thou source of clemency.

Think! Who did once thy pity more
And drew thee from thy throne above?
Cast me not off, at last, thy former love!

Thou tired'st thyself in seeking me,
For my sake didst die on a tree:
Let not in vain such pains and labour be.

True: thou art just and repayest love!
Yet acts of grace mayst deign to save
At least, before that day of reckoning come

And I am guilty, ere thou try me:
My very looks, and blush, descry me:
But mercy, Lord, do not deny me.

Thou, who didst once a Magdalen spare
And of a thief condemned took'st care,
Bid'st me by these examples not despair.

Nay, not that my prayers aught can claim
But thou art good! Be still the same,
That wretched I burn not in th' endless flame!

When from the goats thou shalt divide
They sheep, let me with thee abide,
Placed in eternal bliss on thy right side.

And then, those great Assizes done,
And all the cursed i' the fire thrown,
Say: 'Come ye blessed', meaning me for one.

Lord, this I beg on bended knee,
With heart contrite as ashes be:-
That thou take care both of my end and me.

Alas, that day fulfilled of tears
When man before his throne appears
Who makes and only can appease our fears!

Gentle Lord Jesus
Give rest to them. Amen.]⁶⁵

While the first stanzas of the chant addressed in the *Inferno* spoke of the hopelessness imminent during the Day of Judgment, the last part of the poem, displayed above, is a portrayal of the one who recognizes their need for a Savior, asks for forgiveness, and holds a hope of eventual rest in God.

Humble confession is one of the themes in *Dies Irae* which also resounds throughout the realm of *Purgatorio*. Instead of displaying the self-pity of Francesca, the souls in *Purgatorio* stand on a foundation of self-awareness, offering up honesty to Virgil and Dante who travel through this realm. Manfred in Canto III is one of the first to admit his utter helplessness without the grace of God: "*Orribil furon li peccati iei;/ma la bontà infinita ha sì gran braccia,che prende ciò che si rivolge a lei.*[My sins were horrible, but endless grace/has arms of generous goodness thrown so wide/they take in all who turn to

⁶⁵ Translation from *Manual* of 1673 as referenced in Alec Robertson's *Requiem: Music of Mourning and Consolation*, (London: Frederick A Praeger Inc., 1967) 17-19.

them.]”⁶⁶ Furthermore, on the terrace of pride the shades recite a prayer in unison, many of the lines which confess their dependency on a Higher Power: “*Vegna ver’ noi la pace del tuo regno,/che noi ad essa non potem da noi,/s’ella non vien, con tuto nostro ingegno.*” [Let the peace of your kingdom come to us,/for should it not, with all our inborn powers/we never will attain it on our own.]”⁶⁷ Near the end of the prayer, the prideful also admit the grave punishment they have merited: “*E come noi lo mal ch’avem sofferto/perdoniamo a ciascuno, e tu perdona benigno, e non guarder lo nostro merto.*” [And as we pardon everyone from whom we suffer wrong, be kind to pardon us,/and never look upon what we deserve.]”⁶⁸

Secondly, *Dies Irae* displays ardent pleas for forgiveness which are also seen in various parts of *Purgatorio*. In the *Inferno*, Francesca refuses to offer up repentant pleas and instead offers accusation, blaming the sentiment of Love for her sinful actions. In *Purgatorio*, however, the souls ask for forgiveness through both song and prayer.⁶⁹ Dante’s encounter with the gate of *Purgatorio* is one example of an echoing cry for forgiveness which lies within *Dies Irae*. The three steps which must be climbed to pass through the gate are colored with three hues symbolizing different parts of penance which Esolen describes in his notes for Canto IX:

The first step is clear and polished, that the penitent may gaze into it and, with sorrow, see himself as he is. The second step’s veins and cracks symbolize the breaking of the hard heart

⁶⁶ Alighieri, *Purg.* III.121-123.

⁶⁷ Alighieri, *Purg.* XI.7-9.

⁶⁸ Alighieri, *Purg.* XI.16-18.

⁶⁹ One example of repentant song is *Miserere* in *Purgatorio* Canto V, lines 22-24. *Miserere* is based on Psalm 51, Vulgate 50, which reads: “Have mercy on me, O God, according to thy mercy; according to the multitude of thy kindness blot out my iniquity.”

as the penitent speaks his sins aloud. The fiery red third step suggest the ardor, the heat of the blood, as one willingly shoulders the penance imposed; and it may also suggest the return of charity, which is the life of grace, into the penitent's heart. So the prophet describes the transformation of the remnant of Israel, preserved by the Lord: 'I will take away the stony heart out of their flesh, and will give them a heart of flesh: that they may walk in my commandments, and keep my judgments, and do them: and that they may be my people, and I may be their God' (Ezek. 11:19-20)"⁷⁰

The first two steps, self-awareness or humility, and the softening of the heart during confession, are both themes within the chant of *Dies Irae*. The humble self-awareness, seen in the words of Manfred and the song of the prideful, are paralleled in the lines:

Ingemisco, tamquam reus:/ Culpa rubet vultus meus:/Supplici parce Deus. [And I am guilty, ere thou try me: My very looks, and blush, descry me: But mercy, Lord, do not deny me]. The softening sorrow of the hard heart during confession is embodied by Dante's pleas while he kneels at the entrance of Purgatory's gate⁷¹, recalling three lines near the conclusion of *Dies Irae*: *Oro supplex et acclinis,/Cor contritum quasi cinis:/Gere curam mei finis.* [Lord, this I beg on bended knee, /With heart contrite as ashes be:-/That thou take care both of my end and me.]

Lastly, this section of *Dies Irae* represents the hope that separates the climb of those in *Purgatorio* from the despair of Francesca. In the *Inferno*, shades live in continual longing for the past. As Francesca tells Dante: "There is no greater grief/than to recall a time of happiness/while plunged in misery"⁷² Though in *Purgatorio* there is still a longing for something outside of the present moment, it is a longing that can be fulfilled

⁷⁰ *Purgatorio* Notes, 434.

⁷¹ "Before the holy feet devotedly/I cast myself, and beat my breast three times,/then begged for mercy opening for me." Alighieri, *Purg.* IX.109-111.

⁷² Alighieri, *Inf.* V.121-123.

through Christ's sacrifice, a longing for the future and for what is to come. Those in the *Inferno* suffer eternally for the rejection of the greater love of God, but those in *Purgatorio* suffer temporally in order to be completely redeemed and made whole. They participate in the suffering of Christ so that their soul can be purged and follow Christ in his resurrection. The *Inferno* hosts suffering as punishment in conjunction with the day of Judgment, and *Purgatorio* possesses suffering in light of the redeemed future and therefore, holds the light of hope. Ultimately my inclusion of *Dies Irae*, first in the movement of *Inferno* and then in *Purgatorio* reveals: "The very presence of the sacred Word, which is God, the center of all creation, is a source of both hope and despair."⁷³

In the last measures of the *Dies Irae* all sound, both voice and instruments, are in unison singing the words *Pie Iesu Domine, /dona eis requiem. Amen*. This not only a portrayal of the achieved unity of the church community within the realm of *Purgatorio* but also the voices of those on earth who are aiding souls with prayer. The representation can also extend to the prayers of those in *Paradise*, this cloud of witnesses⁷⁴, who have prayed for those on Earth, just as Beatrice has prayed for Dante. Therefore it is a first glimpse of the eternal church, dwelling in the past, present, and future.

Earthly Paradise: measures 127-end

After the unison chorus of *Dies Irae* ends, Dante enters Earthly Paradise, represented by the last section of this movement. The transition from *Dies Irae* to this

⁷³ Audrey Rogers, "T.S. Eliot's *Purgatorio*: The Structure of Ash-Wednesday," *Comparative Literature Studies* 7.1 (1970) 107.

⁷⁴ "Therefore, since we are surrounded by so great a cloud of witnesses, let us also lay aside every weight, and sin which clings so closely, and let us run with perseverance the race that is set before us, looking to Jesus the pioneer and perfecter of our faith, who for the joy that was set before him endured the cross, despising the shame, and is seated at the right hand of the throne of God." Hebrews 12:1-2, RSV.

new and beautiful melody is a rectification of the pattern set up in *Inferno* Canto V. In Hell, Francesca's original melody sounded first and then disintegrated into the chiming *Dies Irae* melody of the harp. It shows that her melody, misdirected toward lesser love and blinded by self-deceit, was destined to fall to the judgment of the just Judge who reveals all which is hidden. In contrast, the theme of *Dies Irae* appears first in *Purgatorio* and then gradually leads to the emergence of a fresh, beautiful melody. This progression reveals how the purgation of the soul leads to the freedom of human will contained in God's grace.

The melody of this last section also subtly redirects the initial melody of the violin in the first few measures of the *Inferno* composition. In the first movement, violin features four notes of descent, echoing the movements of sleep-inducing, *accidia*. But, the ending melody of *Purgatorio* sung by voices, ascends and represents the reordering of the soul's affection with proper zeal, forming a free will of "sufficient wax."⁷⁵

Furthermore, this melody presented in measure 127 to the end, is the first non-liturgical song in *Purgatorio* which praises God. Therefore it is representative of Dante's repossession of his childlike will, which humankind once possessed in the garden. Whereas before, while in the midst of his purgation and penance, the songs on Dante's lips were of the liturgical tradition in order to soften the seal of his will, now he composes his own song, shining with the personality of Dante Alighieri, while most importantly praising and being contained within the will of Divine Love. Virgil recognizes the freedom of Dante's will when he says:

Non aspettar mi dir piu ne mio cenno;
Libero, dritto e sano e tuo arbitrio,

⁷⁵ "So may the lamp which leads you still to rise /find in your own free will sufficient wax/to reach the glittering heights of *Paradise*." Alighieri, *Purg.* VIII.112-114.

E fallo fora non fare a suo senno;
Per ch'io te sovra te corono e mitrio
[No longer wait for what I do or say.
Your judgment now is free and whole and true;
To fail to follow its will would be to stray.
Lord of yourself I crown and mite you.]⁷⁶

With these words Vigil acknowledges that Dante has re-entered the place of “honest laughter and sweet play” which humankind had once traded for “grief and toil.”⁷⁷ After Dante is washed in the waters of Lethe and Euno he is prepared to enter into the final realm, where his will shall experience the fulfillment of being “uncontainably contained” in the will of God.⁷⁸

⁷⁶ Alighieri, *Purg.* XXVII.139-142.

⁷⁷ *Purg.*, Canto XXVIII.95-96.

⁷⁸ This phrase will be explained in further detail during the *Paradiso* chapter. It is a reference to Maximus the Confessor, *On the Cosmic Mystery of Jesus Christ*, Trans. Paul M. Blowers and Robert Louis Wilken. (New Jersey: St. Vladimirs's Seminary Press, 2003) 53.

CHAPTER THREE

Paradiso

...in Paradise we find a peace defined by Piccarda as to dwell within the will of God. It is a peace magnificently expressed not by rest exactly, but by the glee of motion-of ringing bells, of country dances, of high-hearted pilgrims, of lovers in love. And that leads, inevitably for the Christian, to Christ, who is unquestionably at the center of the entire scheme of the Comedy, its structure, its arguments, its aspirations, its harmony.⁷⁹

After composing this last movement, I read Anthony Esolen's introduction to *Paradiso* and realized that the above description of the final realm puts into words the image I had in mind when I wrote these concluding melodies. My hope for *Paradiso* is that it would sound dance-like, full of movement and joy. Not only does Dante write of the dancing which is present in *Paradise*, but he also incorporates the motif of moving wheels in this realm. These two images, joyful dancing and circling wheels, drove me to try to create an atmosphere of whirling motion within this last movement through the constant rising and falling of eighth notes within the 9/8 time signature, which will be discussed later in this chapter.

Additionally, the motif of circular motion within *Paradiso*, especially in Canto VIII, rectifies the movements of the lustful in *Inferno* Canto V. Dante creates the image of circling winds in the second circle of Hell, and also in the third sphere of *Paradiso*, though the cause of the swirling is vastly different. In the *Inferno*, the lustful are caught in a "hellish cyclone that can never rest" specifically designed for those who made "their

⁷⁹ Dante Alighieri, Introduction, *Paradiso*, trans. Anthony Esolen. Xiv.

reason subject to desire.”⁸⁰ Those in *Paradise* are subject to wheeling, which Dante also calls a “cyclone’s whirl”, but it is a whirling of joy and delight, just as Charles Martel relays to Dante in Canto VIII:

Tutti sem presti
Al tuo piacer, perche di noi ti gioi.
Noi ci volgiam coi principi celesti
D’un giro e d’un girare e d’una sete
[We’re all ready as you please!
We wish to speak and make your heart rejoice
We turn with those High Principalities
One in our thirst, one wheeling, and one dance.]⁸¹

The souls in this third sphere are moved by unity of the ‘High Principalities’, unlike the lustful in the *Inferno* who are moved by their affections which are fragmented, varied, and capricious. The souls in *Paradise* stop Dante in order to make his heart rejoice, whereas Francesca in the *Inferno*, speaks to Dante in order to impose grief and pity into his heart.

The time signature in the *Paradiso* movement has two different significances relating to Dante’s *Commedia*. First, in the time signature 9/8 there are nine notes in each measure which, since Dante continually associates Beatrice with the number nine, purposefully portray Beatrice’s presence in *Paradiso*. The number nine is mentioned twenty-two times within the whole of Dante’s *Vita Nuova*, a work which discusses the life and death of Beatrice. In fact, in the very first paragraph of this work, Dante writes

⁸⁰ “That hellish cyclone that can never rest/snatches the spirits up in its driving whirl,/whisks them about and beats and buffets them,/And when they fall before the ruined slope,/ah then the shrieking, the laments, the cries!/then they hurl curses at the power of God./I learned that such a torment was designed for the damned who were wicked in the flesh,/who made their reason subject to desire. And as a flock of starlings winter-beaten/founder upon their wings in widening turns,/so did that whirlwind whip those evil souls,/flinging them here and there and up and down.” Alighieri, *Inferno* V.31-43.

⁸¹ Alighieri, *Paradiso* VIII.32-34.

that he was in his ninth year when he first set his eyes on the “glorious lady”, Beatrice.⁸²

Dante’s next sighting of Beatrice was nine years later during the “ninth hour of that day”.⁸³ Then, in Chapter XXXIX, Dante’s vision of Beatrice dressed in crimson garments comes at the “ninth hour”.⁸⁴ It is interesting to note that the ninth hour is the time of Christ’s death in the Gospels of Matthew, Mark, and Luke, making Dante’s vision of Beatrice dressed in crimson garments seem connected to the shedding of Christ’s blood at the same hour during the Passion.⁸⁵ Though the number nine shows up in association with Beatrice many times throughout *Vita Nuova*, Dante’s explanation of Beatrice’s tie to the numeral nine is most thorough in Chapter XXIX:

One reason why this number was in such harmony with her might be this: since, according to Ptolemy and according to Christian truth, there are nine heavens that move, and since, according to widespread astrological opinion, these heavens affect the earth below according to the relations they have to one another, this number was in harmony with her to make it understood that at her birth all nine of the moving heavens were in perfect relationship to one another. But this is just one reason. If anyone thinks more subtly and according to infallible truth, it will be clear that this number was she herself—that is, by analogy. What I mean to say is this: the number three is the root of nine for, without any other number, multiplied by itself, it gives nine: it is quite clear that three times three is nine. Therefore, if three is the sole factor of nine,

⁸² “Nine times already since my birth the heaven of light had circled back to almost the same point, when there appeared before my eyes the now glorious lady of my mind”... “She appeared to me at the beginning of her ninth year, and I first saw her near the end of my ninth year.” Alighieri, Dante. *Vita Nuova*. Trans. Mark Musa. London: Indiana University Press, 1973) 3.

⁸³ Alighieri, *Vita Nuova* 5.

⁸⁴ Alighieri, *Vita Nuova* 80.

⁸⁵ “It was now about the sixth hour, and there was darkness over the whole land until the ninth hour, while the sun’s light failed; and the curtain of the temple was torn in two. Then Jesus, crying with a loud voice, said, ‘Father, into thy hands I commit my spirit!’ And having said this he breathed his last.” Luke 23: 44-46 RSV and “About the ninth hour Jesus cried with a loud voice, ‘Eli, Eli, la’ma sabach-tha’ni?’ that is, ‘My God, my God, why hast thou forsaken me?’”... “And Jesus cried again with a loud voice and yielded up his spirit” Matthew 27:46,50 RSV. Also, Mark 15:34-37 RSV.

and the sole factor of miracles is three, that is, Father, Son, and Holy Spirit, who are Three in One, then this lady was accompanied by the number nine so that it might be understood that she was a nine or a miracle, whose root, namely that of the miracle, is the miraculous Trinity itself.⁸⁶

Therefore, since Dante directly establishes Beatrice's connection to the harmonization of the nine spheres of heaven⁸⁷ and to the unity and miracle of the Trinity, it is appropriate that Beatrice is Dante's guide through *Paradiso*. As she leads him through each sphere, she moves Dante to more often gaze toward the Divine and not to her own beauty, which is a mere reflection of the "root", the miraculous Trinity. For example, in Canto II of *Paradiso*, Dante looks to Beatrice's shining face that is continually gazing above.⁸⁸ When Beatrice notices that Dante is distracted she says, "Direct your thought to God in gratitude, /for He has led us to the lowest star."⁸⁹ Not only does she remind Dante to set his gaze above, but she also admits that not she, but God is the true guide and graceful hand leading Dante on his journey.

Secondly, *Paradiso*'s time signature has theological and historical significance as well. The fascination with the number nine in the Middle Ages not only affected astrology and arithmetic, but also music. Beginning in the 13th century, mensural notation was divided into ternary and binary classification. The ternary, or time divided into three beats, was called *tempus perfectum*, and binary, time divided into two beats, was called

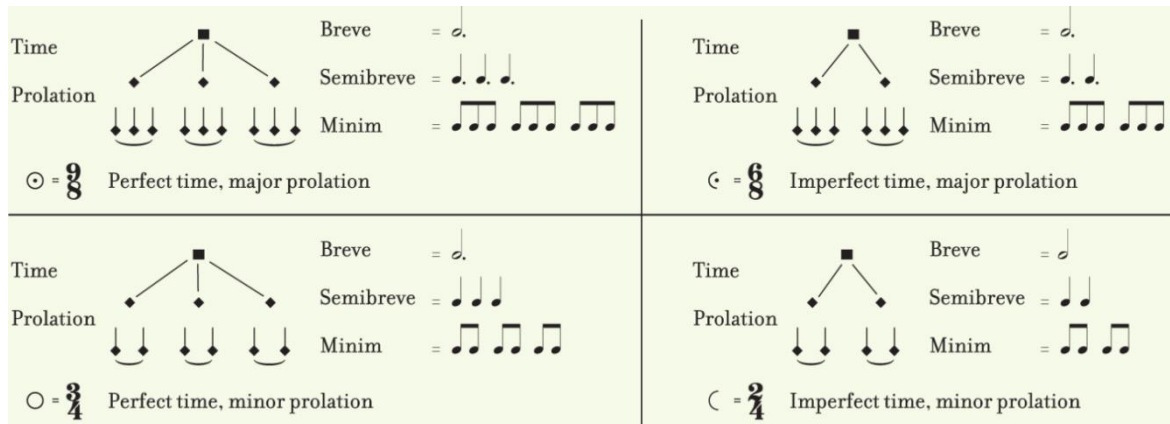
⁸⁶ Alighieri, *Vita Nuova*, 62.

⁸⁷ Ptolemy's nine heavenly spheres are the same ones Dante includes in his *Paradiso*: the moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn, the Fixed Stars, and the Primum Mobile.

⁸⁸ "Beatrice gazed upward, and I gazed at her." Alighieri, *Paradiso* II.22.

⁸⁹ Alighieri, *Paradiso* II.29-30.

tempus imperfectum.⁹⁰ The ternary method was thought to be *tempus perfectum* because its number reflected the Holy Trinity. Underneath the two categories of ternary and binary were sub-classifications of major and minor shown in the chart below:



Although, during the Middle Ages, there were many more divisions than the four shown, I thought for the purposes of my paper, this would be a more helpful and simplistic visual aid. The 9/8 time signature, which I have used during this last movement of my composition, was considered the most perfect subdivision of time because *tempus* was divided into three parts, and then each of those parts were again divided into three. It is similar to Dante's explanation of three as the root of nine in Chapter XXIX of *Vita Nuova*. Therefore, this time signature, the major prolation of *tempus perfectum* is the

⁹⁰ "Starting with Aristotle's definition of time as 'measure of movement', two musical measures are defined, one ternary (*tempus perfectum*), the other binary (*tempus imperfectum*), both divisible by successive gradual steps into progressively decreasing values. Thus the three major semibreves of the *tempus perfectum* can be divided into six minims and into twelve minims according to the Italian system, or else directly into nine minims according to the French...this procedure of dividing into parts and parts of parts, and of distinguishing divisions and subdivisions, was typical of scholastic philosophy. Nor was it unknown in literary theory, for in those same years Dante, in his Letter to Cangrande della Scala, had explained that his Comedy was divided into three cantiche each of which was divided into thirty-three canti, each of which in its turn was made up of hendecasyllabic tercine." Alberto Gallo, *Music of the Middle Ages II* (Cambridge: Cambridge University Press, 1985) 55.

most appropriate way, in the mind of the medieval composer, to represent the Holy Trinity, for the Trinitarian numeral is the outcome in both divisions of time.⁹¹

Although there have been moments of polyphony within the *Inferno* and *Purgatorio* movements, I have purposely marked *Paradiso* as polyphonic. I have done this, not only to conform to the musical suggestions of the text, as pointed out by Ciabattini, but also to highlight the image of souls which retain individuality and yet are contained within the chorus of the Divine will of God. In the article, “Dante Musicus: Gothicism, Scholasticism, and Music,” Nino Pirrotta writes of the characteristics of polyphony during Dante’s time:

In the case of three-voice or four-voice polyphony, two or three different texts were superimposed simultaneously on the liturgical one. For, as each voice had its individual melody (or individual melodic trope), it seemed rational that each should have its individual verbal expression; and in the same line of reasoning, as the different melodic lines were woven into a consonant polyphonic texture, it seemed proper that their verbal tropes should voice variations of the same basic meaning, forming, textually as well as musically, a diversified concordance, a *Concordia discors*.⁹²

This diversified concordance lies at the heart of my *Paradiso* movement. It is the image of souls diversified yet all unified in the will of God. In Canto II, Beatrice explains the diversity which flows from and is unified within the Deep Mind:

⁹¹ The medieval composer would have also understood music as being directly tied to number, in part due to the influence of Boethius’ music philosophy. David S. Chamberlain in his essay “Philosophy of Music in the *Consolatio* of Boethius” writes: “The origin of music, Boethius tells us in *De arithmetica*, is God Himself, and His means of creating it is exemplarism from the unchanging laws of number in His mind...Boethius’s definitions of music are comprehensive ones that will justify a comprehensive classification of music. In his principle definition, music is all ‘quantity related to quantity,’ that is, all numerical proportions.” David S. Chamberlain, “Philosophy of Music in the *Consolatio* of Boethius,” *Speculum* 45.1 (1970): 81.

⁹² Nino Pirrotta, “Dante Musicus: Gothicism, Scholasticism, and Music,” *Speculum* 43.2 (1968): 251.

Lo moto e la virtu d'i santi giri,
 Come dal fabbro l'arte del Martello,
 Da' beati motor convien che spiri;
 E 'l ciel cui tanti lumi fanno bello,
 De la mente profonda che lui volve
 Prende l'image e fassene suggello
 E come l'alma dentro a vostra polve
 Per differenti membra e conformate
 A diverse potenze si resolve,
 Così l'intelligenza sua ontate
 Moltiplicata per le stele spiega,
 Girando se sovra sua unitate.
 Virtu diversa fa diversa lega
 Col prezioso corpo ch'ella avviva,
 Nel qual, si come vita in voi, si lega.
 Per la natura lieta onde deriva,
 La virtu mista per lo corpo luce
 Come letizia per pupilla viva.
 [As from the blacksmith springs the hammer's art,
 So power and motion in each holy wheel
 Breathe from the blessed beings that move the sphere;
 So too that heaven so many lights adorn.
 From the Deep Mind that turns it, it receives
 Its image, and it makes itself the seal.
 As souls within your human dust resolves
 Its animate self into the various powers
 Of various members fit and formed for them,
 So the intelligence of the eighth sphere pours
 Its bounty multiplied by all the stars,
 Turning upon itself in unity.
 The diverse virtues make the bonds diverse
 That bind the spheres, their power enlivening
 The precious body of the universe,
 As a soul in you. And so the matter shines,
 As gladness lights the apple of the eyes,
 By power deriving from that joyful spring.]⁹³

The first melody within the polyphonic texture of *Paradiso* appears in measure 5. It is a personal hymn of praise to God, signifying my participation in the many diversified songs and dances of *Paradiso*, which are all unified in the praise of the Almighty One. Then, the accompaniment of the other instruments turns into the melodies of 'Amazing

⁹³ Alighieri, *Paradiso* ll.127-144.

Grace’ and ‘Come Thou Fount’, which mingle in harmony with the original melody and other instrumental accompaniments.

Another way in which this movement exemplifies the diversity of souls in unity with the One God, is the way in which all notes and all melodies are contained within the F Pentatonic Scale. Writing in Pentatonic allows you to write any notes or melodies within the bounds of designated pitches, and all you have written will be in agreement, in unity, in diversified concordance. This musical concept helped me to better understand Maximus’ idea of the will being “uncontainably contained” in the will of God:

It is absolutely necessary that everything will cease its willful movement toward something else when the ultimate beauty that satisfies our desire appears. In so far as we are able we will participate without being restricted, as it were, being uncontainably contained. All our actions and every sublime thought will tend eagerly towards that end ‘in which all desire comes to rest and beyond which they cannot be carried. For there is no other end towards which all free movement is directed than the rest found in total contemplation by those who have reached that point,” as our blessed teacher says.⁹⁴

In the same way that Maximus asserts that all of our actions will move in accordance with the End of our desires, so do the melodies, and every note, move, uncontainably contained within the F pentatonic in *Paradiso*. There are nearly an infinite amount of melodies one can create within a 5 note Penatonic scale, and so how much more possibilities, diversities, and creative melodies overflow from the Infinite God, the Alpha and Omega, Creator of the ever-expanding universe. Therefore, through the use of polyphony and the tonal center of F Pentatonic in *Paradiso*, I have attempted to portray diversified souls moving in unified accordance with the will of God and to conjure

⁹⁴ Maximus the Confessor, *On the Cosmic Mystery of Christ*. Trans. Paul Blowers and Robert Louis Wilken (St. Vladimir’s Seminary Press: New York, 2003) 53.

Tolkien's vision of many rays of "refracted light through whom is splintered from a single White to many hues."⁹⁵

The *Paradiso* movement ends with a response to the last tercets of the *Commedia*:

Quella circolazion che sì concetta
Pareva in te come lume riflesso,
Da li occhi miei alquanto circunspetta,
Dentro da se, del suo colore stesso,
Mi parve pinta de la nostra effige:
Per che 'l mio viso in lei tutto era messo.
Qual è 'l geomètra che tutto s'affige
Per misurar lo cerchio, e non ritrova,
Pensando, quel principio ond' elli indige,
Tal era io a quella vista nova:
Veder voleva come si convenne
L'imago al cerchio e come vi s'indova;
Ma non eran da ciò le proprie penne:
Se non che la mia mente fu percossa
Da un fulgore in che sua voglia venne.
A l'alta fantasia qui manco possa;
Ma già volgeva il mio disio e 'l velle,
Sì come rota ch'igualmente è mossa,
L'amor che move il sole e l'altre stelle.
[Like a reflected radiance in Thee,
After my eyes had studied it awhile,
Within, and in its own hue, seemed to be
Tinted with the figure of a Man,
And so I gazed on it absorbedly.
As a geometer struggles all he can
To measure out the circle by the square,
But all his cogitation cannot gain
The principle he lacks: so did I stare
At this strange sight, to make the image fit
The aureole, and see it enter there:
But mine were not the feathers for that flight,
Save that the truth I longed for came to me,
Smiting my mind like lightning flashing bright
Here ceased the powers of my high fantasy.
Already were all my will and desires
Turned-as a wheel in equal balance-by
The love that moves the sun and the other stars.]⁹⁶

⁹⁵ J.R.R Tolkien, *Mythopoeia*.

⁹⁶ Alighieri, *Paradiso* XXXIII.127-145.

After spending time in the many spheres of *Paradiso* seeking the answers to the curious longings of his rational mind, Dante ends his *Commedia* with the image of Christ Incarnate, a truth which silences all his questions, for it is brilliant, unexplainable revelation which has smite his mind. Dante recognizes that the truth before him has not been extracted from the human intellect, but that it is a truth which has solely stemmed from *Divina Fide* when he writes: “the truth that I longed for came to me”, highlighting that man cannot reach God, but God, out of grace, came down to humankind through the Incarnation of Christ Jesus. As Dante stands before this image his “high fantasy ceased”, and after thousands of lines within the *Commedia*, his speech stops, for words are no longer needed in the presence of the Son of Man. Now, in *Paradiso*, he no longer requires human speech, just like the angels Dante describes in his *De Vulgari Eloquentia*:

Since the angels possess, in order to communicate their own glorious conceptions, a ready and ineffable sufficiency of intellect-through which either they make themselves, in themselves, completely known to each other or, at least, are reflected, in the fullness of their beauty and ardour, by that resplendent mirror which retains an image of all of them-they seem not to have needed signs to represent speech.⁹⁷

Dante, finally, can find no words after his consistent questioning throughout the *Commedia*, for he is now a resplendent mirror, like the angels, that reflects the image of Christ the Incarnate, body and soul balanced. Or, it is as Pseudo-Dionysius writes in his *Celestial Hierarchy*, that “mysteries beyond us” are to be “honored by silence”.⁹⁸

Therefore, just as Dante honors the mystery of the incarnation with the ceasing of his

⁹⁷ Alighieri, *De Vulgari Eloquentia* Book II.2, 5. This is also reminiscent of St. Augustine’s description of the blessed in Paradise: “justi et sancti...fruuntur verbo Dei sine lectione, sine litteris.” Pontet, *L’ Exegese de Saint Augustin* (Paris: 1954), 96.

⁹⁸ Quoted by Esolen in his notes for *Paradiso* Canto XXXIII, page 492.

high fantasy, so do I, in my composition, respond to the Incarnation with a progression toward silence. One by one the instruments cease playing until there emerges two soft voices singing the last line of the *Commedia*: *L'amor che move il sole e l'altre stelle* [The Love that moves the sun and the other stars]. Finally, Dante's will is contained wholly within the will of Christ. By reflecting the Son of Man, his love and intellect, soul and body are in equal balance, and he stands in awe before the image of the Incarnation. As the soprano and alto finish the last line, the only sound remaining is the steady beat of the drum, which emphasizes the silence, the eternal rest, of all other voices and instruments at the end of the *Commedia*.

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Score

Inferno

Jessie Carver

Adagio

The first system of the musical score, measures 1-10, is marked 'Adagio'. It features five staves: Harp, Violin I, Violin II, Viola, and Cello/Double Bass. The Harp part begins in measure 5 with a melody of eighth notes, marked *p*. The Violin II part plays a sustained chord of D4, F4, and A4, marked *p*. The Viola part plays a sustained chord of D3, F3, and A3, marked *p*. The Cello and Double Bass parts play a sustained chord of D2, F2, and A2, marked *p*. The second system, measures 10-19, continues the Harp melody. The Violin I part enters in measure 10 with a melody of eighth notes. The Violin II part continues its sustained chord. The Viola part continues its sustained chord. The Cello and Double Bass parts continue their sustained chord. The Cello part is marked *mf* in measure 14.

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

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Inferno

2

18

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

33

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *accel.*

41

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

Detailed description: This is a page of a musical score for a string quartet and harp. The page is numbered '3' in the top right corner. The title 'Inferno' is centered at the top. The score is divided into two systems. The first system covers measures 33 to 40. It includes staves for Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The harp part has a treble and bass staff. The violin and viola parts are in treble clef, and the cello and double bass parts are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first system ends with a measure containing the dynamic marking *mf* and the instruction *accel.*. The second system covers measures 41 to 48. It includes the same instruments. The harp part is mostly rests. The violin and viola parts have some melodic lines. The cello and double bass parts have a rhythmic pattern. The word 'pizz.' (pizzicato) is written above the viola staff in measure 43, and below the cello and double bass staves in measures 45 and 47.

Inferno

4

49

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

56

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

5

54

Inferno

6

78

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff *arco* *p*

fff *pp*

fff *pp*

fff *pp*

fff

84

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Inferno

89

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

94

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Inferno

8

98

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

101

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

The musical score for 'Inferno' is presented in two systems. The first system begins at measure 98 and the second at measure 101. The instrumentation includes Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Harp part features arpeggiated chords. Violin I plays a steady eighth-note pattern. Violin II plays a series of chords with accents. Viola plays a rhythmic pattern of eighth notes. Violoncello and Double Bass play a walking bass line with triplets. Dynamics include forte (f) and fortissimo (ff).

Inferno

9

103

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

f

105

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

Inferno

10

107

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

110

pp

Musical score for measures 116-119 of the piece "Inferno". The score is written for six instruments: Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat) and the time signature is 7/4.

Measure 116: The Harp (Hp.) has a whole rest. Violin I (Vln. I) plays a half note B-flat, followed by a half note A, and then a half note G, all marked *p* (piano). Violin II (Vln. II) has a whole rest. Viola (Vla.) plays a half note G, followed by a half note F, and then a half note E, all marked *p*. Violoncello (Vc.) has a whole rest. Double Bass (D.B.) has a whole rest.

Measure 117: The Harp (Hp.) has a whole rest. Violin I (Vln. I) plays a half note F, followed by a half note E, and then a half note D, all marked *p*. Violin II (Vln. II) has a whole rest. Viola (Vla.) plays a half note D, followed by a half note C, and then a half note B, all marked *p*. Violoncello (Vc.) has a whole rest. Double Bass (D.B.) has a whole rest.

Measure 118: The Harp (Hp.) has a whole rest. Violin I (Vln. I) plays a half note C, followed by a half note B, and then a half note A, all marked *p*. Violin II (Vln. II) has a whole rest. Viola (Vla.) plays a half note A, followed by a half note G, and then a half note F, all marked *p*. Violoncello (Vc.) has a whole rest. Double Bass (D.B.) has a whole rest.

Measure 119: The Harp (Hp.) has a whole rest. Violin I (Vln. I) plays a half note G, followed by a half note F, and then a half note E, all marked *mp* (mezzo-piano). Violin II (Vln. II) plays a half note D, followed by a half note C, and then a half note B, all marked *mp*. Viola (Vla.) plays a half note B, followed by a half note A, and then a half note G, all marked *mp*. Violoncello (Vc.) has a whole rest. Double Bass (D.B.) has a whole rest.

61

12

122

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

rit.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Inferno

13

128

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

129

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

g

Inferno

14

131

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

f

p

mf

mf

mf

133

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

dim.

mp

mp

mp

mp

mp

mp

Inferno

15

134

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

135

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

mf

Inferno

16

136

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

137

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

138

Hp.

/In. I

In. II

Vla.

Vc.

D.B.

139

Hp.

/In. I

In. II

Vla.

Vc.

D.B.

mp

mp

mp

Inferno

18

141

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

147

147

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Inferno

19

153

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

158

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

3

Inferno

20

Musical score for measures 174-179 of the piece "Inferno". The score is arranged for a chamber ensemble consisting of Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 174-178:

- Hp.:** Remains silent.
- Vln. I:** Measures 174-175: Quarter notes G4, A4, Bb4. Measure 176: Quarter note G4. Measure 177: Quarter note G4. Measure 178: Quarter note G4. Dynamics: *ff* starting in measure 177.
- Vln. II:** Measures 174-175: Quarter notes F#4, G4. Measure 176: Quarter note F#4. Measure 177: Quarter note F#4. Measure 178: Quarter note F#4. Dynamics: *ff* starting in measure 177.
- Vla.:** Measures 174-175: Quarter notes E4, F#4. Measure 176: Quarter note E4. Measure 177: Quarter note E4. Measure 178: Quarter note E4. Dynamics: *f* starting in measure 177.
- Vc.:** Measures 174-175: Quarter notes C3, D3. Measure 176: Quarter note C3. Measure 177: Quarter note C3. Measure 178: Quarter note C3.
- D.B.:** Remains silent.

Measure 179:

- Hp.:** Measures 179-180: Chords (G4, Bb4, D5) and (F#4, A4, C5). Dynamics: *fff*.
- Vln. I:** Measures 179-180: Quarter notes G4, A4, Bb4, G4. Dynamics: *fff*.
- Vln. II:** Measures 179-180: Quarter notes F#4, G4, A4, F#4.
- Vla.:** Measures 179-180: Quarter notes E4, F#4, G4, E4. Dynamics: *f*.
- Vc.:** Measures 179-180: Quarter notes C3, D3, E3, C3.
- D.B.:** Measures 179-180: Quarter notes G2, F#2, E2, G2. Dynamics: *f*.

22

71

23

72

Inferno

24

196

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

197

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Inferno

25

198

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

199

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

Score

200

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

201

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

The image displays two systems of musical notation, measures 202 and 203, for a chamber ensemble. The instruments are Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 202:

- Hp.:** Rests in both staves.
- Vln. I:** Rapid sixteenth-note scale in the treble clef, starting on B4 and ascending to G5.
- Vln. II:** Quarter-note scale in the treble clef, starting on G4 and ascending to G5.
- Vla.:** Rapid sixteenth-note scale in the bass clef, starting on B3 and ascending to G4.
- Vc.:** A single quarter note on G2.
- D.B.:** A single quarter note on G1.

Measure 203:

- Hp.:** Rests in both staves.
- Vln. I:** Continues the rapid sixteenth-note scale from measure 202.
- Vln. II:** Continues the quarter-note scale from measure 202.
- Vla.:** Continues the rapid sixteenth-note scale from measure 202.
- Vc.:** A triplet of eighth notes (F#2, G2, A2) followed by a quarter note (B2).
- D.B.:** A single quarter note on G1.

28

204

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

205

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

06

06

mp

mp

mp

07

07

208

Hp.

ln. I

mf

ln. II

mf

vlna.

mf

Vc.

c.B.

209

Hp.

ln. I

ln. II

vlna.

Vc.

c.B.

Detailed description: This image shows a page of a musical score, page 30, containing measures 208 and 209. The score is written for a chamber ensemble consisting of Harp (Hp.), Violin I (ln. I), Violin II (ln. II), Viola (vlna.), Violoncello (Vc.), and Contrabass (c.B.). Measure 208 begins with a treble clef and a key signature of one sharp (F#). The Harp part is silent. Violin I and Violin II play a melodic line with eighth-note patterns, marked *mf*. The Viola part plays a similar eighth-note pattern, also marked *mf*. The Violoncello and Contrabass parts are silent. Measure 209 continues the same patterns for all instruments. The Harp part remains silent. The Violoncello and Contrabass parts play a simple eighth-note accompaniment. The page number 30 is at the top left, and the page number 79 is at the bottom center.

211

Musical score for measures 211-212. The score is written for six staves. The first staff (treble clef) has a whole rest in measure 211 and a whole note in measure 212. The second staff (bass clef) has a half note in measure 211 and a half note in measure 212. The third staff (treble clef) has a half note in measure 211 and a half note in measure 212. The fourth staff (bass clef) has a half note in measure 211 and a half note in measure 212. The fifth staff (bass clef) has a half note in measure 211 and a half note in measure 212. The sixth staff (bass clef) has a half note in measure 211 and a half note in measure 212.

213

Musical score for measures 213-214. The score is written for six staves. The first staff (treble clef) has a whole rest in measure 213 and a whole note in measure 214. The second staff (bass clef) has a half note in measure 213 and a half note in measure 214. The third staff (treble clef) has a half note in measure 213 and a half note in measure 214. The fourth staff (bass clef) has a half note in measure 213 and a half note in measure 214. The fifth staff (bass clef) has a half note in measure 213 and a half note in measure 214. The sixth staff (bass clef) has a half note in measure 213 and a half note in measure 214.

214

Hp.

ln. I

f

ln. II

f

vla.

f

Vc.

Db.

215

Hp.

ln. I

ln. II

vla.

Vc.

Db.

Detailed description: This page contains two systems of musical notation, measures 214 and 215. The score is for a piano (Hp.), two flutes (ln. I and ln. II), a viola (vla.), a cello (Vc.), and a double bass (Db.). The key signature has one flat (B-flat) and the time signature is 4/4. In measure 214, the piano has a whole rest in the right hand and a half note B-flat in the left hand. The first flute (ln. I) plays a continuous sixteenth-note pattern starting on B-flat, marked with a forte (*f*) dynamic. The second flute (ln. II) plays a half-note melody starting on B-flat, also marked *f*. The viola plays a continuous sixteenth-note pattern starting on B-flat, marked *f*. The cello and double bass both play a half-note B-flat. In measure 215, the piano has a whole rest in the right hand and a half-note D in the left hand. The first flute (ln. I) continues the sixteenth-note pattern. The second flute (ln. II) continues the half-note melody, which now includes a B-flat and an A. The viola continues the sixteenth-note pattern, marked with a sharp sign (#) on the final note. The cello and double bass both play a half-note D.

83

This musical score is for page 35 of a composition. It features a piano part and a string section. The piano part is written in treble and bass staves, with a key signature of one flat (B-flat). The string section consists of five staves: two for violins (treble and bass), two for violas (treble and bass), and one for cellos and double basses (bass). The score is divided into two systems. The first system contains measures 1 through 10. The piano part begins with a series of eighth-note chords, marked *mf* (mezzo-forte) and *f* (forte). The string section enters in measure 1 with a series of eighth-note chords, also marked *mf* and *f*. The second system contains measures 11 through 14. The piano part continues with eighth-note chords, marked *ff* (fortissimo). The string section continues with eighth-note chords, marked *ff*. The score concludes with a double bar line at the end of measure 14.

Purgatorio

Harp
 Soprano
 Alto
 Tenor
 Bass
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

85

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

22

Hp.

S

A

T

B

ln. I

n. II

Vla.

Vc.

Db.

22

23

24

25

26

27

28

29

30

31

Detailed description: This page of a musical score for 'Purgatorio' contains measures 22 through 31. The score is arranged in a system of ten staves. The first five staves are for vocal parts: Harp (Hp.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The next five staves are for instrumental parts: Flute I (ln. I), Flute II (n. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 22-26 show the vocalists and harp with rests, while the instrumental ensemble plays a rhythmic pattern of eighth and sixteenth notes. In measure 27, the vocalists enter with a melodic line. The instrumental parts continue their pattern, with the double bass playing a more active role in measures 29-31. The score is written in a key with one flat (B-flat) and a common time signature (C).

4

33

4

①

1



1

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2

2

Purgatorio

5

43

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Purgatorio

6

47

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

3

8

Purgatorio

7

⁵¹
 Hp. 
 S 
 A 
 T 
 B 
 Vln. I 
 /ln. II 
 Vla. 
 Vc. 
 D.B. 

f

Purgatorio

8

55

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'Purgatorio' spans measures 8 to 11. The instrumentation includes Harp (Hp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 8-11 are characterized by a complex orchestral texture. The strings (Violins I and II, Viola, and Double Bass) play rapid, continuous sixteenth-note patterns. The woodwinds (Soprano, Alto, Tenor, and Bass) also contribute to this texture with similar rhythmic figures. The vocalists (Soprano, Alto, Tenor, and Bass) are silent throughout these measures, indicated by whole rests. The Harp (Hp.) also plays a rhythmic pattern. The overall mood is one of intense, driving musical energy.

Purgatorio

9

59

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Purgatorio

10

62

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

65

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, titled 'Purgatorio', contains measures 65 through 68. The score is for a full orchestra and a vocal quartet. The harp (Hp.) plays a continuous eighth-note pattern in both hands. The vocal parts (Soprano, Alto, Tenor, Bass) are silent, indicated by whole rests. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Violins I and II play a rhythmic eighth-note figure. The Viola plays a similar eighth-note pattern. The Violoncello has a melodic line starting in measure 67, while the Double Bass remains silent.

12 Purgatorio

rit.

69

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Purgatorio

13

73

Hp.

S

A

T

B

pizz.

Vln. I

pizz.

/In. II

pizz.

Vla.

Vc.

pizz.

D.B.

14

98

Purgatorio

15

85

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

Purgatorio

16

92

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

99

Hp.

S

A

T

B

99

Vln. I

Vln. II

Vla.

Vc.

D.B.

Purgatorio

18

107

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

116

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p- i- e Ie-su-do-mi-ne-e do-na e-i-s re-qui-em A- men

p- i- e Ie-su do mi-ne -e do-na e- i- s re-qui-em A- men

p- i - e Ie-su do mi-ne -e dona e - i- s re-qui-em A- men

p

p

p

p

p

p

Purgatorio

20

126

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

135

Hp.

S

A

T

B

135

√ln. I

ln. II

Vla.

Vc.

D.B.

135

This musical score page, titled 'Purgatorio' and numbered '21', contains measures 135 through 142. The score is arranged in a system with ten staves. The first four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The next four staves are for instrumental parts: Violin I (√ln. I), Violin II (ln. II), Viola (Vla.), and Violoncello (Vc.). The final staff is for Double Bass (D.B.). Measures 135-142 are indicated by a '135' at the beginning of each staff. The vocal parts feature long, sustained notes with ties, while the instrumental parts are mostly silent, with the Violoncello (Vc.) playing a rhythmic pattern of eighth notes in the lower register.

Purgatorio

22

143

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'Purgatorio' on page 22 features the following parts and notation:

- Hp. (Harp):** Two staves, both containing whole rests throughout the measure.
- S (Soprano):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5, then rests. Ends with a half note G4.
- A (Alto):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5, then rests. Ends with a half note G4.
- T (Tenor):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5, then rests. Ends with a half note G4.
- B (Bass):** Bass clef. Starts with a half note G3, followed by quarter notes A3, B3, and C4, then rests. Ends with a half note G3.
- Vln. I (Violin I):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5, then rests. Ends with a half note G4.
- Vln. II (Violin II):** Treble clef. Contains a rhythmic pattern of eighth notes starting from measure 143.
- Vla. (Viola):** Bass clef. Contains whole rests throughout the measure.
- Vc. (Violoncello):** Bass clef. Contains a rhythmic pattern of eighth notes starting from measure 143.
- D.B. (Double Bass):** Bass clef. Contains whole rests throughout the measure.

23

107

Purgatorio

24

158

Hp.

mp *mf* *f*

S

mp *mf* *f*

A

mp *mf* *f*

T

f

B

f

Vln. I

Vln. II

Vla.

mp

Vc.

mp

D.B.

f

Purgatorio

25

164

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

mf

mf

26 Purgatorio

This musical score page contains measures 26 through 30 of a piece titled 'Purgatorio'. The score is written for a full orchestra and a vocal quartet. The instruments and voices are arranged vertically from top to bottom: Harp (Hp.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 26-29 are marked with a rehearsal cue '170'. The harp part in measure 26 features a descending eighth-note scale in the left hand and chords in the right hand. The vocal parts (S, A, T, B) enter in measure 26 with a melodic line. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides a rhythmic accompaniment with eighth-note patterns. In measure 30, the Violin I part has a dynamic marking of *pp* (pianissimo). The score is written in a common time signature (C) and uses a key signature of one flat (B-flat).

Score

Paradiso

Jessie Carver

Temple Blocks

Conga Drums

Bass Drum

Bass Drums

Harp

Soprano

Alto

Violin I

Violin II

Viola

Cello

Double Bass

Clap

p

mp

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112

3

113

16

T. Bl.

16

C. Dr.

B. Dr.

B. Dr.

16

Hp.

16

S

A

16

Vln. I

mf

Vln. II

Vla.

Vc.

D.B.

16

c.

5

115

27

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

mf

7

117

37

T. Bl.

C. Dr.

B. Dr.

B. Dr.

ff

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

c.

9

119

46

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

f

mp

mf

arco

The musical score for 'Paradiso' begins at measure 46. The instrumentation includes T. Bl., C. Dr., B. Dr., B. Dr., Hp., S., A., Vln. I, Vln. II, Vla., Vc., D.B., and c. The score is written in a common time signature. The T. Bl. part features a melodic line with eighth and sixteenth notes. The C. Dr. part has a steady eighth-note pattern. The B. Dr. parts provide a rhythmic foundation with eighth and sixteenth notes. The Hp. part consists of a continuous eighth-note accompaniment. The S. and A. parts have sparse melodic lines. The Vln. I and Vln. II parts play a melodic line with various dynamics. The Vla. part has a steady eighth-note pattern. The Vc. part includes an arco instruction and a melodic line. The D.B. part has a steady eighth-note pattern. The c. part has a melodic line with eighth and sixteenth notes.

11

121

56

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

56

13

123

66

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

66

L'a- mor che mo -ve

L'a- mor che mo- ve

p *pp* pizz. *mp*

71

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

71

il so- le e l' al tre ste- lle

il so- le e l' al tre ste- lle

p

16

Paradiso

76

T. Bl.

C. Dr.

B. Dr.

B. Dr.

Hp.

S

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

c.

pp *ppp*

Detailed description: This is a page of a musical score for a piece titled 'Paradiso'. The page number is 16. The score begins at measure 76. The instruments listed on the left are T. Bl. (Tenor Clarinet), C. Dr. (Cymbal), B. Dr. (Bass Drum), B. Dr. (Bass Drum), Hp. (Harp), S (Soprano), A (Alto), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), and c. (Conductor). The percussion parts are active, with the C. Dr. playing a rhythmic pattern of eighth notes and the B. Dr. playing a pattern of eighth notes. The strings are mostly resting, with some activity in the D.B. part. The dynamics are marked as *pp* (pianissimo) and *ppp* (pianississimo).

