



Commissioned by and Dedicated to Dr. Peter Loel Boonschaft  
and the Hofstra University Symphony Band (NY)

# The Winds of Poseidon

From *The Odyssey (Symphony No. 2)*

Robert W. Smith (ASCAP)

---

**INSTRUMENTATION**

---

- 1 Conductor
- 1 C Piccolo
- 3 1st C Flute
- 3 2nd C Flute
- 1 1st Oboe
- 1 2nd Oboe
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 1 B $\flat$  Bass Clarinet
- 1 E $\flat$  Contrabass Clarinet
- 2 Bassoon
- 3 E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone

- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet
- 2 1st and 2nd Horn in F
- 2 3rd and 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Euphonium Treble Clef
- 4 Tuba
- 1 Piano  
(Synthesizer)

- 2 Mallet Percussion  
(Bells, Chimes)
- 1 Timpani  
(Ocean Drums)
- 3 Percussion I  
(Snare Drum, Bass Drum, Piccolo  
Triangle, Sleigh Bells)
- 3 Percussion II  
(Suspended Cymbal, Crash  
Cymbals, Finger Cymbals)
- 4 Percussion III  
(Wind Chimes, Gong,  
Thundersheet, Whirling Tubes)

Preview Only  
Legal Use Requires Purchase

Commissioned by and Dedicated to Dr. Peter Loel Boonshaft and the  
Hofstra University Symphony Band (NY)

# THE WINDS OF POSEIDON

From THE ODYSSEY (Symphony No. 2)

ROBERT W. SMITH

## PROGRAM NOTES

Described as "the best story ever written," Homer's *The Odyssey* is perhaps the most popular work in ancient Greek literature. It has been a literary favorite for more than three thousand years.

When *The Odyssey* opens, ten years have passed since the end of the Trojan War. Odysseus, hero of the war and king of Ithaca, has yet to return home. To the kind and gracious Phaeacians, upon whose island Odysseus has been shipwrecked, he recounts his wanderings, including the torments and trials of the past ten years. The story Odysseus tells makes for the most imaginative, fantastic, and influential reading in all of literature.

*The Winds of Poseidon* is based on the classic story. Odysseus has angered Poseidon (Neptune), son of Cronus and king of the sea. The winds of Poseidon continue to blow Odysseus and his crew through many adventures. On this movement, the composer captures the essence of the powerful wind and waves that propel Odysseus on his fantastic journey. The center section of the work was inspired by the tale of the Sirens, whose singing of the most beautiful of music lures sailors to their deaths on the rocks. As the story goes, anyone who unwarily draws in too close and hears the singing of the Sirens, his wife and children will never welcome him home again. Odysseus is naturally very curious and wants to hear the alluring musical phrases. He stops his men's ears with wax and has himself lashed to the mast. He warns his men not to allow him loose, no matter how much he begs and prays.

*The Winds of Poseidon* was commissioned by and is dedicated to Dr. Peter Loel Boonshaft and the Hofstra University Symphonic Band. This movement, the second of *The Odyssey* (Symphony No. 2), was completed in November of 1997 and premiered by this talented ensemble in December of 1998.

## NOTES TO CONDUCTOR

The opening euphonium solo should be very freely interpreted. The soloist should approach the solo as if he/she were playing a ram's horn calling the troops in battle.

The chromatic figures at measure 10 (upper woodwinds and piano) should be played with a vengeance! The tempo should be very brisk, yet no faster than the trumpet melody will allow. Care should be given to the dynamic shapes in the chromatic lines. They are crucial to the intended "wind" effect.

The low brass/reed entrance at measure 28 should be very powerful in its interpretation, yet not forced. Great care should be given to the balance of the line. The lowest octaves (tuba/contrabass clarinet/piano) should be given priority, never allowing the trombones to overshadow. I suggest isolating the trumpet countermelody at bar 34 with the low brass/reed melody to ensure confidence in the ensemble with the interaction of the two lines. The culmination of this interaction is the fortissimo at measure 40. Be sure to balance the decrescendo against the eighth note ostinato to ensure presence of the moving line.

The bells play a very important role during the ostinato beginning at 40. The mallet line should be equal in weight to the bassoon/piano, propelling the melody forward. The chromatic quotes should be "in the background" to work with the ostinato and bells.

The crescendo under the chromatic runs beginning in bar 59 should be very powerful. Despite the accent markings, the quarter notes at bar 61 should not be too short. The entire section must maintain the tempo and energy of the previous statement.

The muted trumpet/trombone figures beginning in bar 75 should be balanced for presence. Feel free to adjust the dynamic marking based on the size of the ensemble. The dissonant sforzando effects should be balanced to ensure equal weight between the first and second parts.

The transition beginning in bar 98 is written to achieve maximum intensity, allowing the next section of the work to be more tranquil by comparison. The thundersheet should be as large as possible and played with mallets. For the premiere performance, Dr. Boonshaft used a suspended fifteen-foot by four-foot sheet with great success. The use of the large thundersheet also adds an exciting visual element to the performance. As the tempo changes at measure 102, be sure to allow the thunder to "fade into the distance." This will require a transition from the mallets to simply shaking the sheet to achieve the desired effect.

The whirling tubes (available at most toy stores) should be cut to sound E $\flat$ , F, and B $\flat$ . Please note that two different pitches are easily performed on a tube by adjusting the rotation speed. The F was achieved by using the same length tube as the B $\flat$  and then adjusting the speed. I suggest using as many tubes spaced around the ensemble as personnel will allow.

The oboe solo must be freely interpreted. The presence of the oboe above the drone may require adjusting the dynamic markings based on the size of the ensemble. The vocal response should be performed by female voices only. If the situation warrants, double the vocals with females in the brass section as needed.

The fermata at bar 158 allows the ocean drum and whirling tubes to fade "into the distance" before the intensity of the journey resumes. The ocean drum should release before the tubes, allowing the timpanist transition time to retrieve mallets. The tubes should sustain to the first bar of the new statement. The "fading" effect may be achieved by decreasing the number of tubes gradually over the bar. I will defer to your better musical judgement based on the size of your percussion section.

Measure 196 should be absolutely vicious! The fortissimo-mezzo piano effect beginning in bar 198 should culminate in the strongest of crescendos, with care given to the changing accent patterns. The piano glissando effects should be very strong! The fermata in bar 208 should be sustained long enough to allow the crescendo to build to the appropriate point of conclusion with the final note. The last note should be interpreted with length to ensure the necessary musical climax.

I hope you and your ensemble find *The Winds of Poseidon* to be a very exciting performance opportunity. In addition, I hope you enjoy *The Odyssey* (Symphony No. 2) in its entirety. Best wishes for great success in all of your musical endeavors.

***Robert W. Smith***

Commissioned by and Dedicated to Dr. Peter Loel Boonshaft and the Hofstra University Symphonic Band (NY)

# THE WINDS OF POSEIDON

from "The Odyssey" (Symphony No. 2)

CONDUCTOR

By ROBERT W. SMITH (ASCAP)

Freely ♩ = 72

C Piccolo

C Flutes 1 2

Oboes 1 2

B<sup>b</sup> Clarinets 1 2 3

B<sup>b</sup> Bass Clarinet

E<sup>b</sup> Contrabass Clarinet

Bassoon

E<sup>b</sup> Alto Saxophone

B<sup>b</sup> Tenor Saxophone

E<sup>b</sup> Baritone Saxophone

B<sup>b</sup> Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Piano (Synthesizer)

Mallet Percussion (Bells, Chimes)

Timpani (Ocean Drums)

Percussion I (Snare Drum, Bass Drum, Piccolo Triangle, Sleigh Bells)

Percussion II (Suspended Cymbal, Crash Cymbals, Finger Cymbals)

Percussion III (Wind Chimes, Gong, Thundersheet, Whirling Tubes)

*mp (a la ram's horn)*

1 2 3 4 5

© 1999 Belwin Mills Publishing Corp. (ASCAP)

All Rights Assigned to and Controlled by Alfred Music

All Rights Reserved including Public Performance. Produced in USA.

10 With a vengeance!  $\text{♩} = 180$

Picc. 1 2

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Wind Chimes

Picc. Trgl.

*mp*

*tr*

*mf*

6 7 8 9 10 11

Conductor - 3

Picc. *mp* *sim.*

Fls. 1 *mp* *sim.*

Obs. 1 *mp* *sim.*

2

1 *mp* *sim.*

Cls. 2 *mp* *sim.*

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1 *mf*

Tpts. 2 *mf*

3 *mf*

1

Hns. 2

3

4

1

Tbns. 2

3

Euph.

Tuba

Piano *mp* *sim.*

Mallet

Timp.

Perc. I

Perc. II *p* *mf*

Perc. III

Susp. Cym.

12

13

14

15

16

19

Picc.

Fis. 1  
2

Obs. 1  
2

1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

19

1  
2  
3

Hns. 1  
2  
3  
4

1  
2  
3

Tbns.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Cue: Hn. in F

Cue: Euph.

*f* *mf* *mp* *p*

This musical score is for a conductor, spanning measures 22 to 26. The instrumentation includes:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Sax
- T. Sax
- B. Sax
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Piano
- Mallet
- Timp.
- Perc. I, II, III

The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *mf*, and *p*. A large red watermark reading "Preview Only - Requires Purchase" is overlaid diagonally across the page.



28

Musical score for conductor, measures 27-30. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbn. (1, 2, and 3), Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, and Perc. III. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the score. The score shows various dynamics such as *ff*, *mf*, *f*, and *p*, and includes performance instructions like "div." and "B.D.". The page number "28" is visible in a box above the first measure of the Picc. part and below the B. Sax part.

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
2  
3  
B. Cl.  
Cb. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax  
Tpts. 1  
2  
3  
Hns. 1  
2  
3  
4  
Tbns. 1  
2  
3  
Euph.  
Tuba  
Piano  
Mallet  
Timp.  
Perc. I  
Perc. II  
Perc. III

40

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax  
T. Sax  
B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Gong

39 40 41 42 43

44

Picc. *mf*

Fls. 1  
2

Obs. 1  
2

1  
2  
3  
Cls.

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

A. Sax

T. Sax

B. Sax

44

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Tbns.

Euph.

Tuba

Piano *mf*

Mallet *mf*

Timp.

Perc. I

Perc. II Scrape w/Triangle beater

Perc. III Wind Chimes

44 45 46 47 48 49

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3  
Cls.

Cue: 2nd Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Tbns.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

50 51 52 53 54

This page of a musical score, labeled 'Conductor - 12', contains staves for the following instruments: Picc., Fls. 1 & 2, Obs. 1 & 2, Cls. 1, 2, & 3, B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. 1, 2, & 3, Hns. 1, 2, 3, & 4, Tbns. 1, 2, & 3, Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, and Perc. III. The score includes dynamic markings such as *p*, *mf*, and *mp*, and a 'Play' instruction. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.

61

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

61

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I  
S.D. B.D.

Perc. II  
Susp. Cym.

Perc. III  
ch.

Thundersheet

60 61 62 63 64 65



Musical score for conductor, measures 66-71. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Cls. (1, 2, 3), B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbns. (1, 2, 3), Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, and Perc. III. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score. The page number '71' is visible in a box at the top right and bottom right of the score area.

75

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

Clars. 1

Clars. 2

Clars. 3

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

A. Sax

T. Sax

B. Sax

Tpts. 1 *f* One player St. Mute

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Hns. 3

Hns. 4

Tbns. 1 *f* One player St. Mute

Tbns. 2

Tbns. 3

Euph.

Tuba

Piano

Mallet *mf*

Timp.

Perc. I

Perc. II Scrape w/Triangle beater

Perc. III Wind Chimes

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1  
2  
3

Tpts.

1  
2  
3

Hns.

1  
2  
3  
4

1  
2  
3

Tbn.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

78 79 80 81 82 83

mp

mf

tutti Open

One player St. Mute

*Preview Use Requires Purchase*

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
2  
3  
B. Cl.  
Cb. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax  
Tpts. 1  
2  
3  
Hns. 1  
2  
3  
4  
Tbns. 1  
2  
3  
Euph.  
Tuba  
Piano  
Mallet  
Timp.  
Perc. I  
Perc. II  
Perc. III

One player St. Mute  
sfz  
sfz  
sfz  
sfz

84 85 86 87 88 89

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

92

tutti Open

f

mf

f

mp

Thundersheet

ch.

90 91 92 93 94

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Chimes

Timp.

Perc. I

Perc. II

Perc. III

Thundersheet (lightning!!)

95 96 97 98 99

♩ = 72 Let thunder fade into distance.

104 Freely

Picc. 1 2  
Fls. 1 2  
Obs. 1 2  
Cls. 1 2 3  
B. Cl.  
Cb. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax

♩ = 72 Let thunder fade into distance.

104 Freely

Tpts. 1 2 3  
Hns. 1 2 3 4  
Tbns. 1 2 3  
Euph.  
Tuba  
Piano  
Mallet  
Timp.  
Perc. I  
Perc. II  
Perc. III

Solo  
mf (a la ram's horn)

Bells w/soft mallets  
Finger Cymbals

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3  
Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Tbns.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Sleigh Bells

*f* *mp*

105 106 107 108 109 110

Preview Only  
Legal Use Requires Purchase



114 "Sirens" Slightly faster ♩ = 80

Picc.  
Fls. 1  
2  
Obs. 1  
2  
1  
2  
3  
B. Cl.  
Cb. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax

rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.

stagger breathe w/low reeds  
mp  
stagger breathe w/low reeds  
mp  
stagger breathe w/low reeds  
mp

114 "Sirens" Slightly faster ♩ = 80

Tpts. 1  
2  
3  
Hns. 1  
2  
3  
4  
1  
2  
3  
Euph.  
Tuba  
Piano  
Mallet  
Timp.  
Perc. I  
Perc. II  
Perc. III

rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.  
rit.

Cue: Synthesizer  
mp  
Synth: Synth. Strings  
mp  
Ocean Drum(s)  
mp  
Whirling Tubes (E<sup>b</sup>, B<sup>b</sup>, F)  
mp

(8<sup>w</sup>)  
rit.  
rit.  
f rit.

(Use as many tubes as instrumentation allows. Tubes to be tuned to E<sup>b</sup>, B<sup>b</sup> and F, creating tonic, fifth and second.)

118

(Double female voices in brass if necessary)  
Female voices only

Picc. *Sing (Ah) mp*

Fls. 1 *Sing (Ah) mp*

2 *Sing (Ah) mp*

Obs. 1 *Solo (expressive)*

2 *mf*

Cls. 1 *Sing (Ah) mp*

2 *Sing (Ah) mp*

3 *Sing (Ah) mp*

B. Cl. *Sing (Ah) mp*

Cb. Cl. *Sing (Ah) mp*

Bsn. *Sing (Ah) mp*

A. Sax *Sing (Ah) mp*

T. Sax *Sing (Ah) mp*

B. Sax *Sing (Ah) mp*

118

Tpts. 1

2

3

Hns. 1

2

3

4

Tbns. 1

2

3

Euph.

Tuba

Piano

Mallet

Timp. *mp*

Perc. I

Perc. II

Perc. III

116

117

118

119

120

121

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

122 123 124 125 126 127

This page contains the conductor's score for measures 128 through 133. The score is written for a large symphony orchestra and includes parts for the following instruments:

- Picc.
- Fls. (Flutes, 1 and 2)
- Obs. (Oboes, 1 and 2)
- Cls. (Clarinets, 1, 2, and 3)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax (Alto Saxophone)
- T. Sax (Tenor Saxophone)
- B. Sax (Baritone Saxophone)
- Tpts. (Trumpets, 1, 2, and 3)
- Hns. (Horns, 1, 2, 3, and 4)
- Tbns. (Trombones, 1, 2, and 3)
- Euph. (Euphonium)
- Tuba
- Piano
- Mallet
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Perc. III (Percussion III)

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The measures are numbered 128, 129, 130, 131, 132, and 133 at the bottom of the page.

134

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

134

1  
2  
3

Tpts.

1  
2  
3  
4

Hns.

1  
2  
3

Tbns.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Preview Only  
Legal Use Requires Purchase

134

135

136

137

138

139

Picc.

Fls. 1  
2

Obs. 1  
2

1  
2  
3  
Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1  
2  
3  
Tpts.

1  
2  
3  
4  
Hns.

1  
2  
3  
Tbn.

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

140 141 142 143 144 145

150 Gently, freely

Musical score for conductor, measures 152-157. The score includes parts for Picc., Fls. (1, 2), Obs. (1, 2), Cls. (1, 2, 3), B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. (1, 2, 3), Hns. (1, 2, 3, 4), Tbn. (1, 2, 3), Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, and Perc. III. The score features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase". The key signature is B-flat major (two flats). The tempo is marked "rit." (ritardando) starting at measure 154. The dynamic marking "mp" (mezzo-piano) is used in measures 156 and 157. The score ends with a double bar line at measure 157. The percussion parts include Whirling Tubes (E<sup>b</sup>, B<sup>b</sup>, F) in measure 157.



159 All Play With renewed energy!  $\text{♩} = 180$

Picc.  
Fls. 1  
2  
Obs. 1  
2  
Cls. 1  
2  
3  
B. Cl.  
Cb. Cl.  
Bsn.  
A. Sax  
T. Sax  
B. Sax  
Tpts. 1  
2  
3  
Hns. 1  
2  
3  
4  
Tbns. 1  
2  
3  
Euph.  
Tuba  
Piano  
Mallet  
Timp.  
Perc. I  
Perc. II  
Perc. III

Grand Piano

S.D.  
B.D.  
Cr. Cyms.  
ch.

*f*, *sf*, *fz*, *fz*, *fp*, *mp*, *f*, *mp*, *p*

158 159 160 161 162

This is a conductor's score for measures 163 through 168. The score is written for a large ensemble of instruments. The instruments listed on the left are: Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, Perc. III, and Gong. The score is in 4/4 time and features a variety of musical notations, including dynamics (p, f), articulation (accents), and phrasing slurs. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.

173

Picc. *ff* *mf*

Fls. 1 *ff* *mf*

Fls. 2 *ff* *mf*

Obs. 1 *ff* *mf*

Obs. 2 *ff* *mf*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff* *mf*

Cb. Cl. *ff* *mf*

Bsn. *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff* *mf*

Tpts. 1 *ff* *mf*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff* *mf*

Tbns. 2 *ff*

Tbns. 3 *ff*

Euph. *ff*

Tuba *ff*

Piano *ff* *mf*

Mallet *ff* *mf*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

Scape w/Triangle beater

Wind Chimes

173

174

This page contains the conductor's score for measures 175 through 180. The score is written for a large symphony orchestra and includes the following parts:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Sax
- T. Sax
- B. Sax
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Piano
- Mallet
- Timp.
- Perc. I
- Perc. II
- Perc. III

The score features various musical notations, including dynamics such as *mp* (mezzo-piano) and *mp* 3 (mezzo-piano triplet). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Musical score for conductor, measures 181-186. The score includes parts for Picc., Fls. (1 and 2), Obs. (1 and 2), Cls. (1, 2, and 3), B. Cl., Cb. Cl., Bsn., A. Sax, T. Sax, B. Sax, Tpts. (1, 2, and 3), Hns. (1, 2, 3, and 4), Tbns. (1, 2, and 3), Euph., Tuba, Piano, Mallet, Timp., Perc. I, Perc. II, and Perc. III. The score features various musical notations including dynamics (mf, sfz), articulation (tutti St. Mute), and performance instructions. A large red watermark 'Preview Only' is overlaid diagonally across the page.

190

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

Thundersheet

*mp*, *mf*, *f*, *tr*, *ff*, *pp*, *sfz*, *sf*, *ff*, *pp*, *sfz*, *sf*, *ff*

tutti Open

196 Vicious!

This page contains the musical score for the conductor, covering measures 192 through 196. The score is for a full orchestra and includes the following parts:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Sax
- T. Sax
- B. Sax
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- Piano
- Mallet
- Timp.
- Perc. I
- Perc. II
- Perc. III

The score features dynamic markings such as *f*, *fp*, *mf*, and *ff*. A large red watermark reading "Preview requires purchase" is overlaid diagonally across the page. The section is titled "196 Vicious!" at the top right and bottom right. The page number "BD9923C" is located at the bottom left.

Building

Picc. *tr*

Fls. 1 *p tr*

Fls. 2 *p tr*

Obs. 1 *p*

Obs. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *ff mp*

Cb. Cl. *ff mp*

Bsn. *ff mp*

A. Sax *ff mp*

T. Sax *ff mp*

B. Sax *ff mp*

Building

Tpts. 1 *fp ff mp*

Tpts. 2 *fp ff mp*

Tpts. 3 *fp ff mp*

Hns. 1 *fp ff mp*

Hns. 2 *fp ff mp*

Hns. 3 *fp ff mp*

Hns. 4 *fp ff mp*

Tbns. 1 *fp ff mp*

Tbns. 2 *fp ff mp*

Tbns. 3 *fp ff mp*

Euph. *fp ff mp*

Tuba *fp ff mp*

Piano *f gliss.*

Random Chimes (E Major Scale)

Mallet *mp*

Timp. *ff mp*

Perc. I *fp*

Perc. II *sfz p*  
All Cyms. ad lib. a la lightning

Perc. III *p*  
Thundersheet (lightning!!)



This is a conductor's score for measures 202 through 205. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fls.** 1 and 2 (Flutes)
- Obs.** 1 and 2 (Oboes)
- Cls.** 1, 2, and 3 (Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cobalt Clarinet)
- Bsn.** (Bassoon)
- A. Sax** (Alto Saxophone)
- T. Sax** (Tenor Saxophone)
- B. Sax** (Baritone Saxophone)
- Tpts.** 1, 2, and 3 (Trumpets)
- Hns.** 1, 2, 3, and 4 (Horns)
- Tbns.** 1, 2, and 3 (Trombones)
- Euph.** (Euphonium)
- Tuba**
- Piano**
- Mallet**
- Timp.** (Timpani)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)
- Perc. III** (Percussion III)

The score features dynamic markings such as *ff* (fortissimo) and *p* (piano). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. Measure numbers 202, 203, 204, and 205 are indicated at the bottom of the page.

Picc.

Fls. 1  
2

Obs. 1  
2

Cls. 1  
2  
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpts. 1  
2  
3

Hns. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tuba

Piano

Mallet

Timp.

Perc. I

Perc. II

Perc. III

8<sup>va</sup>

*ff p*

*fff*

*flutter*

*ppp*

*No Ring!!!*  
ch.

206 207 208 209

**Preview Only**  
Legal Use Requires Purchase



**Preview Only**  
Legal Use Requires Purchase