



CONCERT FULL ORCHESTRA

THE ILIAD

(In the Tenth Year of the Trojan War)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

Conductor	1st Trombone	1 Piano
1st Flute	2nd Trombone	8 1st Violin
2nd Flute	3rd Trombone	8 2nd Violin
1st Oboe	Tuba	5 Viola
2nd Oboe	2 Mallet Percussion (Chimes/ Brake Drum/Bells)	5 Cello
1st B♭ Clarinet	1 Timpani (D-G-A-D)	5 String Bass
2nd B♭ Clarinet	2 Percussion I (Bass Drum/ Wind Chimes/Bodhran(s)/ Snare Drum)	
1st and 2nd Bassoon	1 Percussion II (Gong/Low Tom)	
1st F Horn	2 Percussion III (Crash Cymbals (2 Players), Suspended Cymbal/Ocean Drum(s))	
2nd F Horn		
3rd F Horn		
4th F Horn		
1st B♭ Trumpet		
2nd B♭ Trumpet		
3rd B♭ Trumpet		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

THE ILIAD (In the Tenth Year of the Trojan War) is the first movement from *Symphony No. 2—The Odyssey* by Robert W. Smith. Based upon Homer's literary epic of the same name, *The Odyssey* takes the listener on an incredible series of adventures and trials as seen through the eyes of Odysseus, the King of Ithaca.

As the epic begins, Odysseus is called to battle and must sail with his army to take part in the campaign against the city of Troy. After ten years of bloody warfare and countless unsuccessful attempts to breach the mighty walls of the city, Odysseus suggests a new strategy.

Giving the Trojans the impression that the Greeks had withdrawn, a gift of a great wooden horse is wheeled into the city. The Trojans celebrate the long awaited victory. Odysseus and his most accomplished warriors hide inside the Trojan Horse during the revelry, only to surprise the unsuspecting Trojans during their post-celebratory sleep. The final victory belongs to the Greeks as they burn the city of Troy.

Beginning with the call of the ram's horn, the musical adventure unfolds. If one listens carefully, the wheels of the Trojan Horse can be heard as it is pushed into the city. The fires of battle are unleashed as the Greeks bring the ten long years of the Trojan War to an exhaustive conclusion.

NOTES TO THE CONDUCTOR

The opening horn solos should be placed on either side of the orchestra to create a call and response effect. The soloists should return to the stage during the full ensemble statement at bar 13 to avoid any visual distractions at bar 23.

For authenticity, the flute solo at bar 23 may be performed by a soprano descant in B♭. The harp part is scored for a synthesizer, but if a harpist is available, please feel free to substitute.

To maintain the fluidity of the line, the woodwinds should be carefully balanced at bar 52. The horns/trumpets at bar 56 should be allowed a bit of rhythmic freedom to create a startling and menacing melodic statement.

The “Trojan Horse” effect at bar 95 requires two sets of cymbals. Each player should hold one cymbal perpendicular to the other, placing the edge of one inside the dome of the other. A “groaning and squeaky wheel” effect will be achieved by grinding the edge into the dome. The player will have to experiment to find the exact amount of pressure to be used to maximize the effect. Please note the overlapping effect of the two parts. Do not take the notated rhythmic values literally. Feel free to experiment with varying lengths depending upon the cymbals used.

In bar 97, the slow march into the city begins. I have used bodhrans for authenticity. Please note the dynamic indications between the bodhrans and the bass drum. The bass drum should be “felt” more than “heard.” If bodhrans are not available, toms may be substituted.

In measure 110, the fire effect is achieved by each musician gently crumpling a piece of paper. The effect should begin on one side of the orchestra and sweep to the other while growing in intensity. The bodhrans should be cued, then allowed to accelerate on their own to a frantic state by bar 114. The brake drum part should be improvised to simulate a sword fight. If desired, multiple brake drums may be used to create “larger” battle. The percussion roll at bar 113 allows the orchestra to transition from the paper effect back to their instruments.

The return of the battle should be treated with a sense of “impending victory.” The intensity should be maintained “with a vengeance” to the conclusion at bar 160. Depending upon your programming desires, please note the optional *Fine* at 160. If you choose to perform the transition to THE WINDS OF POSEIDON (Mvt. 2 of *The Odyssey*), please allow the impact of 160 to decay naturally throughout the hall. However, the entrance of bar 161 should not be delayed as to lose the contrast with the battle.

I would like to thank Mr. Bob Mossing and Mr. Tim Michaels for their friendship and support during the composition of this work. Additionally, I would like to thank my editor, Mr. Bob Phillips, and Ms. Paula Williams for her help with the percussive effects used in the piece.

I hope that you and your orchestra find THE ILIAD (In the Tenth Year of the Trojan War) to be an exciting and musically rewarding experience. I hope that you will continue your musical journey through the remaining three movements of *The Odyssey*: THE WINDS OF POSEIDON, THE ISLE OF CALYPSO and ITHACA.

Best wishes for a wonderful performance!



The Iliad

(In the Tenth Year of the Trojan War)

3

CONDUCTOR SCORE

Duration - 6:45

By Robert W. Smith (ASCAP)

With energy $\text{♩} = 64$

Flutes I, II

Oboes I, II

B♭ Clarinets I, II

Bassoon I, II

Horns in F I, II, III, IV

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Chimes/Brake Drums/Bells)

Timpani (D-G-A-D)

Percussion I (Bass Drum/Wind Chimes/Bodhran/Snare Drum)

Percussion II (Gong/Low Tom)

Percussion III (Crash Cymbals/Suspended Cymbal/Ocean Drum)

Piano

Violins I, II

Viola

Cello

String Bass

1 2 3 4 5 6 7

Preview Use Requires Purchase

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II

Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I
Vlns. II

Vla.

Cello

Str. Bass

26666S 8 9 10 11 12 13

Fls.

Obs.

Clz.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

14

15

16

17

18

19

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

[23] Animated

19 7 20 7 6 21 ff 22 ff 23 f 24

Fls.

I

II

Obs.

I

II

Clrs.

I

II

Bsn.

I

II

Hns.

I

II

III

IV

Tpts.

I

II

III

Tbns.

I

II

III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

I

II

Vla.

Cello

Str. Bass

Harp (opt. Keyboard w/sampled Harp)

25

26

27

28

29

30

Fls.

Obs.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

33

Solo

mf flowing

33

31

32

33

34

35

26666S

Fls.

I

II

I

Obs.

II

I

Cls.

II

Bsn.

I

II

Hns.

I

II

III

IV

Tpts.

I

II

III

Tbns.

I

II

III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

I

II

Vla.

Cello

Str. Bass

rit.

43 Majestic! (A tempo)

Fls. I

Fls. II

I Obs.

II Obs.

I Cls.

II Cls.

Bsn. I

II

Hns. I

II

III

IV

Tpts. I

II

III

Tbns. I

II

III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I

II

Vla.

Cello

Str. Bass

41

42

43

44

45

46

26666S

Aggressive ♩ = 172

52

Fls. I

Fls. II

Obs. I

Obs. II

Clrs. I

Clrs. II

Bsn. I

Bsn. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Aggressive ♩ = 172

52

53

54

55

15

56

Fls.

Obs.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

Preview Use Requires Purchase

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Fls.

Obs.

Clrs.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

Preview Use Requires Purchase

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Review Requires Purchase

Fls. II I Obs. II I Cls. II I Bsn. II Hns. III IV Tpts. II III I Tbns. II III Tuba Mlts. Timp. Perc. I Perc. II Perc. III Pno.

Vlns. II Vla. Cello Str. Bass

72 73 74 75 76

Review requires purchase

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

77 78 79 80 81

Fls. I
Fls. II
Obs. I
Obs. II
Clrs. I
Clrs. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

82 83 84 85 86

Review Online Purchase

Fls. I
Fls. II
Obs. I
Obs. II
Clrs. I
Clrs. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

87 88 89 90 91

26666S

95 "The Trojan Horse"

Preview Legal Use Requires Purchase

Fls. I
Fls. II
Obs. I
Obs. II
Clrs. I
Clrs. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

92 93 94 95 "The Trojan Horse" 96

26666S

97

101 Labored

Solo

Fls.

Obs.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Bodhran (ala marching)

Perc. II

Perc. III

Pno.

97

101 Labored

Vlns.

Vla.

Cello

Str. Bass

Fls.

I

II

Obs.

I

II

Clrs.

I

II

Bsn.

I

II

Hns.

I

II

III

IV

Tpts.

I

II

III

Tbns.

I

II

III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

I

II

Vla.

Cello

Str. Bass

104

105

106

107

108

109

Building Fire! (paper effect) **110**

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.

With renewed energy $\text{♩} = 172$ **114**

Random Brake Drums with varied implements (Sword fight)
S.D.
continue pattern (accel. poco a poco) to frantic by bar 114!

Building Fire! (paper effect) **110**

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

118 Victorious!

A page from a musical score for orchestra and piano, page 118. The title "Victorious!" is at the top. The score includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoon, Horns I & II, Trombones I & II, Bass Trombone, Tuba, Mutes, Timpani, Percussion I, Percussion II, Percussion III, Piano, Violins I & II, Violas, Cellos, and Double Bass. A large red watermark "Preview Use Requires Purchase" is diagonally across the page.

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118 **Victorious!**

118 Victorious!

Musical score for strings and bass in 2/4 time, key of G major. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The first measure shows Vlns. I playing a sixteenth-note pattern with a red checkmark above it. The second measure shows Vlns. II playing a sixteenth-note pattern with a red checkmark below it. The third measure shows Vla. playing a sixteenth-note pattern. The fourth measure shows Cello playing a sixteenth-note pattern. The fifth measure shows Str. Bass playing a sixteenth-note pattern.

Fls.

Obs.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

Fls.

I

II

I

Obs.

II

I

Clz.

II

Bsn.

I

II

Hns.

I

II

III

IV

Tpts.

I

II

III

Tbns.

I

II

III

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns.

I

II

Vla.

Cello

Str. Bass

134

Preview Use Requires Purchase

Fls.
Obs.
Cls.
Bsn.
Hns.
IV
Tpts.
Tbns.
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns.
Vla.
Cello
Str. Bass

131 132 133 134 135

26666S

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

136 137 138 139 140

Review in progress

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

141 142 143 144 145

Review requires purchase

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
Bsn. I
Bsn. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlts.
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

151 152 153 154 155

Opt. Fine

Fls.

Obs.

Clrs.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Gong

Perc. III

Pno.

Vlns.

Vla.

Cello

Str. Bass

Gently ♩ = 80

Transition to Mvt. 2 "The Winds of Poseidon" (optional)

Solo

A musical score page featuring a grid of instrument staves. The top section includes Flutes (I & II), Oboes (I & II), Clarinets (I & II), Bassoon (I & II), Horns (I-IV), Trombones (I-III), Tuba, and Mutes. The middle section includes Timpani, Percussion I, Percussion II, Percussion III, and a Harp (opt. Keyboard w/sampled Harp). The bottom section includes Violins (I & II), Violas, Cello, and Double Bass. A large, diagonal red watermark reading "Preview Use Requires Purchase Only" is overlaid across the page. The score is set in common time with a key signature of two sharps. Measure numbers 161 through 166 are indicated at the bottom.

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