



Belwin

CONCERT FULL ORCHESTRA**THE ILIAD****(In the Tenth Year of the Trojan War)****ROBERT W. SMITH (ASCAP)****INSTRUMENTATION**

1 Conductor	1 1st Trombone	1 Piano
1 1st Flute	1 2nd Trombone	8 1st Violin
1 2nd Flute	1 3rd Trombone	8 2nd Violin
1 1st Oboe	1 Tuba	5 Viola
1 2nd Oboe	2 Mallet Percussion (Chimes/ Brake Drum/Bells)	5 Cello
1 1st B \flat Clarinet	1 Timpani (D-G-A-D)	5 String Bass
1 2nd B \flat Clarinet	2 Percussion I (Bass Drum/ Wind Chimes/Bodhran(s)/ Snare Drum)	
1 1st and 2nd Bassoon	1 Percussion II (Gong/Low Tom)	
1 1st F Horn	2 Percussion III (Crash Cymbals (2 Players), Suspended Cymbal/Ocean Drum(s))	
1 2nd F Horn		
1 3rd F Horn		
1 4th F Horn		
1 1st B \flat Trumpet		
1 2nd B \flat Trumpet		
1 3rd B \flat 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Giving the Trojans the impression that the Greeks had withdrawn, a gift of a great wooden horse is wheeled into the city.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 \flat . 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 snarling 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

CONDUCTOR SCORE

(In the Tenth Year of the Trojan War)

By Robert W. Smith (ASCAP)

Duration - 6:45

With energy ♩ = 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

Solo (opt. offstage left)

Solo (opt. offstage right)

mf

mf

mf

B.D.

Gong *mf*

1 2 3 4 5 6 7

17

Fls. I, II

Obs. I, II

Cls. I, II

Bsn. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlts.

Timp.

Perc. I, II, III

Pno.

Vlins. I, II

Vla.

Cello

Str. Bass

f, *sub. f*, *ff*, *p*, *tr*, *vd*, *vd||*

bells in the air! *mf*

bells in the air! *ff*

17

Fls. I II
Obs. I II
Cls. 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

Solo
mf
ff
f
ff
f

23 Animated

Fls. I II

Obs. I II

Cls. 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. *Harp* (opt. Keyboard w/sampled Harp) *mf*

Vlins. I II

Vla.

Cello

Str. Bass

33

Fls. I II

Obs. I II

Cls. 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.

Vlins. I II

Vla.

Cello

Str. Bass

Solo
mf flowing

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

rit.

43 Majestic! (A tempo)

Fls. I II

Obs. I II

Cls. 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.

Vlins. I II

Vla.

Cello

Str. Bass

f, *a2*, *sub. f*, *pp*, *p*

47

Fls. I II

Obs. I II

Cls. 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

f

sub. f

ff

Piano

bells in the air!

a2

6

S.D.

26666S

47 48 49 50 51

Aggressive $\text{♩} = 172$

52

Fls.
I f
II f

Obs.
I f
II f

Cls.
I f
II f

Bsn.
I II f

Hns.
I II III IV

Tpts.
I II III

Tbns.
I f *brash*
II III f *brash*

Tuba
 f *brash*

Mlts.

Timp.

Perc. I
 ff

Perc. II
 f *Low Tom* mf

Perc. III
 $v = \text{choke}$

Pno.
 f *brash*

Aggressive $\text{♩} = 172$

52

Vlns.
I II

Vla.

Cello

Str. Bass



56

Fls. I II

Obs. I II

Cls. I II

Bsns. 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.

Vns. I II

Vla.

Cello

Str. Bass

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. 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

This page contains a musical score for an orchestra and piano. The instruments listed on the left are: Flutes (Fls. I, II), Oboes (Obs. I, II), Clarinets (Cls. I, II), Bassoons (Bsns. I, II), Horns (Hns. I, II, III, IV), Trumpets (Tpts. I, II, III), Trombones (Tbns. I, II, III), Tuba, Mellophone (Mlts.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Piano (Pno.), Violins (Vlns. I, II), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

72

Fls. I II

Obs. I II

Cls. 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.

Vlins. I II

Vla.

Cello

Str. Bass

73 74 75 76

26666S

Fls. I II
Obs. I II
Cls. 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

f *mf* *f* *mf* *f*

77 78 79 80 81

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

82 83 84 85 86

mp *f* *ff* *f* *ff*

86

86

Fls. I II

Obs. I II

Cls. 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.

Vlins. I II

Vla.

Cello

Str. Bass

87 88 89 90 91

95 "The Trojan Horse"

Fls. I, II

Obs. I, II

Cls. 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.

Wind Chimes

Cr. Cyms. (turn one edge in dome of the other)

mp

pp

95 "The Trojan Horse"

Vlns. I, II

Vla.

Cello

Str. Bass

mp

97

101 **Labored**

Solo

Fls. I, II

Obs. I, II

Cls. 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.

97

101 **Labored**

Vlns. I, II

Vla.

Cello

Str. Bass

This page contains a musical score for an orchestra, spanning measures 104 to 109. The instruments are arranged as follows:

- Flutes (Fls.):** I and II parts.
- Oboes (Obs.):** I and II parts.
- Clarinets (Cls.):** I and II parts, both in B-flat major.
- Bassoons (Bsn.):** I and II parts.
- Horns (Hns.):** I, II, III, and IV parts. Part I has a 'Solo' marking at measure 104.
- Trumpets (Tpts.):** I, II, and III parts.
- Trombones (Tbns.):** I, II, and III parts.
- Tuba:** One part.
- Military Drums (Mlts.):** One part.
- Timpani (Timp.):** One part.
- Percussion (Perc.):** I, II, and III parts.
- Piano (Pno.):** Grand piano part.
- Violins (Vlns.):** I and II parts.
- Viola (Vla.):** One part.
- Cello (Cello):** One part.
- String Bass (Str. Bass):** One part.

The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions like 'Solo' and 'div.' (divisi). A large red watermark 'Preview Only Requires Purchase' is overlaid across the center of the page.

110

Building
Fire! (paper effect)

114

With renewed energy ♩ = 172

Fls. I, II

Obs. I, II

Cls. 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

pp, *ff*, *mp*, *f*, *mf*, *ff*, *f*

Tutti

Random Brake Drums with varied implements (Sword fight)

S.D.

continue pattern (accel. poco a poco) to frantic by bar 114!

110 111 112 113 114 115

Fls. I II

Obs. I II

Cls. 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

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes I and II), Obs. (Oboes I and II), Cls. (Clarinets I and II), Bsn. (Bassoons I and II), Hns. (Horns I, II, III, and IV), Tpts. (Trumpets I, II, and III), Tbn. (Trombones I and II), Tuba, Mlts. (Mallets), Timp. (Timpani), Perc. I, II, and III (Percussion), Pno. (Piano), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth notes, across most instruments. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page. The page number '26' is located in the top left corner. At the bottom of the page, there are five measure numbers: 121, 122, 123, 124, and 125, corresponding to the measures shown.

Fls. I II

Obs. I II

Cls. 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

Fls. I, II

Obs. I, II

Cls. 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

mf, *mp*, *f*, *p*, *a2*

131 132 133 134 135

This page of the musical score includes the following parts and markings:

- Fls. (Flutes):** I and II parts, marked with *f* and *tr* (trills), transitioning to *mf* and *f*.
- Obs. (Oboes):** I and II parts, marked with *f* and *tr*, transitioning to *mf* and *f*.
- Cls. (Clarinets):** I and II parts, marked with *f* and *tr*, transitioning to *mf* and *f*.
- Bsn. (Bassoons):** I and II parts, marked with *f* and *a2* (second octave), transitioning to *mf* and *f*.
- Hns. (Horns):** I, II, III, and IV parts, marked with *f*, transitioning to *mf* and *f*.
- Tpts. (Trumpets):** I, II, and III parts, marked with *f*, *mp*, and *mf*, transitioning to *f*.
- Tbns. (Trumpets):** I, II, and III parts, marked with *f*, *mp*, and *mf*, transitioning to *f*.
- Tuba:** Marked with *f* and *mp*, transitioning to *f*.
- Mlts. (Mallets):** Marked with *f* and *mp*, transitioning to *f*.
- Timp. (Timpani):** Marked with *f* and *mp*, transitioning to *f*.
- Perc. I, II, III:** Various percussion parts with *mp* and *f* markings.
- Pno. (Piano):** Marked with *f* and *mf*, transitioning to *f*.
- Vns. (Violins):** I and II parts, marked with *f*, *mp*, and *mf*, transitioning to *f*.
- Vla. (Viola):** Marked with *f*, *mp*, and *mf*, transitioning to *f*.
- Cello:** Marked with *f*, *mp*, and *mf*, transitioning to *f*.
- Str. Bass (String Bass):** Marked with *f*, *mp*, and *mf*, transitioning to *f*.

Fls. I II
Obs. I II
Cls. 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

mf *f* *mf* *mp*

141 142 143 144 145

This musical score page, numbered 31, covers measures 146 through 150. The key signature is one sharp (F#), and the time signature is 3/4. The score is organized into several sections:

- Flutes (Fls.):** I and II staves, both playing a melodic line with accents.
- Oboes (Obs.):** I and II staves, playing a similar melodic line with accents.
- Clarinets (Cls.):** I and II staves, playing a melodic line with accents.
- Bassoons (Bsns.):** I and II staves, playing a rhythmic accompaniment.
- Horns (Hns.):** I, II, III, and IV staves, playing sustained chords.
- Trumpets (Tpts.):** I, II, and III staves, playing a rhythmic accompaniment.
- Trombones (Tbns.):** I, II, and III staves, playing a rhythmic accompaniment.
- Tuba:** One staff, playing a rhythmic accompaniment.
- Military Drums (Mlts.):** One staff, playing a rhythmic accompaniment.
- Timpani (Timp.):** One staff, playing a rhythmic accompaniment.
- Percussion (Perc.):** I, II, and III staves, playing various rhythmic patterns.
- Piano (Pno.):** Grand staff, playing a complex accompaniment.
- Violins (Vlns.):** I and II staves, playing a melodic line with accents.
- Viola (Vla.):** One staff, playing a melodic line with accents.
- Cello (Cello):** One staff, playing a melodic line with accents.
- String Bass (Str. Bass):** One staff, playing a melodic line with accents.

Dynamic markings include *ff*, *f*, *mp*, and *p*. The score includes various musical notations such as slurs, accents, and breath marks. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the entire page.

Fls. I II
Obs. I II
Cls. 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

Opt. Fine

Fls. I, II

Obs. I, II

Cls. 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 (Gong)

Perc. III

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

mf, *ff*, *fff*, *p*, *f*

Opt. Fine

Gently ♩ = 80

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

Solo

Fls. I II

Obs. I II

Cls. 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. *mf*

Harp (opt. Keyboard w/sampled Harp)

Gently ♩ = 80

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

Vns. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. 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

Solo

mf

mp

Ocean Drums (2 if possible)

Preview Only
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