

THE ILIAD

(Fall of Troy)

SOON HEE NEWBOLD

INSTRUMENTATION

1 Conductor Score
1 Piccolo
1 Flute 1
1 Flute 2
2 Oboe
1 B♭ Clarinet 1
1 B♭ Clarinet 2
2 Bassoon
1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
1 B♭ Trumpet 1
1 B♭ Trumpet 2
1 B♭ Trumpet 3
1 Trombone 1
1 Trombone 2
1 Trombone (Bass) 3
1 Tuba

1 Timpani
1 Mallet Percussion
(Bells, Chimes, Wind Chimes)
2 Percussion 1
(Snare Drum, Triangle, Wind Chimes,
Tom-toms, Bass Drum)
2 Percussion 2
(Suspended Cymbal, Crash Cymbals,
Tam-tam, Anvil)
1 Harp
1 Piano
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

SUPPLEMENTAL and WORLD PARTS
Available for download from
alfred.com/supplemental

B♭ Bass Clarinet 1 (Bassoon)
E♭ Alto Saxophone 1 (F Horn 1)
E♭ Alto Saxophone 2 (F Horn 2)
B♭ Tenor Saxophone 1 (F Horn 3)
B♭ Tenor Saxophone 2 (F Horn 4)
E♭ Baritone Saxophone (Bassoon)





THE COMPOSER

Soon Hee Newbold is an internationally acclaimed composer and conductor known for incorporating differing cultural and ethnic styles in her writing inspired by her experiences and travel. She started her musical journey at the age of 5 on piano and violin at age 7 and performed as a concert artist in professional ensembles around the world.

As a composer, Ms. Newbold's works are performed by groups ranging in all levels from professional symphonies to beginning elementary ensembles in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney Hall, Lincoln Center, the Midwest Band and Orchestra Clinic, and many more worldwide stages.

Ms. Newbold is frequently sought after as a keynote speaker and guest clinician. She has conducted and worked with orchestras and bands throughout the U.S. and overseas such as The Netherlands, Belgium, Australia, Indonesia, Singapore, and China. As a filmmaker and composer in Hollywood, her music can also be heard in film and other recording projects.

ABOUT THE MUSIC

The Iliad was commissioned by the Los Angeles Philharmonic Association under artistic director Gustavo Dudamel. One of three compositions written for the LA Philharmonic's YOLA orchestras, artistic director Gaudy Sanchez, and conductors Daniel Jacobs, Tammy Yi, and Alan Mautner, this piece honors the rich history of cinema, arts, and culture in Los Angeles.

The Iliad is one of two ancient epic poems attributed to Homer which describes events at the end of the Trojan War. Helen, the most beautiful woman in the world, has been taken by Paris, a prince of Troy. Helen's husband, Menelaus and his brother, Agamemnon, invoke a sacred oath and raise a thousand ships to secure her return. Legendary warriors such as Achilles and Odysseus are among the many that answer the call. Agamemnon has to sacrifice his own daughter in order to insure good winds and speed on their journey to Troy. "The Iliad" picks up after 10 years of war and Troy's fortress walls still stand strong. There is conflict between Agamemnon and Achilles, who has left the fighting.

Patroclus, Achilles' close friend, tries to plead with him to return but Achilles remains unconvinced. Patroclus manages to get Achilles to lend him his armor in hopes that he can lead and inspire the soldiers (he was hoping they would mistake him for Achilles). During heavy fighting, Patroclus is killed by Prince Hector, the first born and heir to Troy. Achilles can not contain his grief and rage and returns to the fighting, killing many Trojans out of revenge. During an epic battle, Achilles slays Hector who tells Achilles that he, too, will die. In the hopes of humiliating the Trojans, Achilles displays Hector's body for 12 days behind his chariot and drags it around the city for all of Troy to see. Priam, King of Troy, begs Achilles for his son's body. The elderly king appeals to Achilles' humanity as a father and Achilles is moved. "The Iliad" ends with the people of Troy burying and mourning Hector, their prince.

From other writings and in the second poem, "The Odyssey," we find out that Troy is destroyed and burned after bringing a large wooden horse into their city left by the Spartans who appear to have accepted defeat and left. Hidden inside the horse are 30 warriors, including Odysseus, who climb out during the night and open the gates giving access to the Spartan armies. Achilles, once thought of as invincible, is also killed by an arrow to the ankle by Hector's brother, Paris. "The Odyssey" picks up after the Trojan War and follows Odysseus on his travels as he navigates many perils on his journey home.

PERFORMANCE NOTES

If groups don't have all the necessary players, the piece can still be performed without the following and still keep the basic spirit of the music: horns 3-4 (important cues in the trombones), bass trombone, harp, and piano (has harp cues as well). If there are limited percussionists, the mallet part can be left out as needed. In addition, crash cymbals can be played by striking the suspended cymbal if necessary.

Take time between transitions and establish tempos that feel natural and organic. All chords in the harp are rolled; the chords with the "rolled" symbol should have a slower roll and take more time.

—Soon Hee Newbold

DURATION: 6:00

commissioned by the Los Angeles Philharmonic Association, YOLA (Youth Orchestra Los Angeles)
Gustavo Dudamel, Music and Artistic Director

THE ILIAD

(Fall of Troy)

SOON HEE NEWBOLD
(ASCAP)

Con brio (♩ = 108)

Piccolo

Flutes 1 2

Oboe

B♭ Clarinets 1 2

Bassoon

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

Trombones 1 2 (Bass) 3

Tuba

Timpani (G, A, D, F)

Mallet Percussion (Bells, Chimes, Wind Chimes)

Percussion 1 (Snare Drum, Triangle, Wind Chimes, Tom-toms, Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Tam-tam, Anvil)

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Con brio (♩ = 108)

Hn. 4

Tri.

B.D.

δ_{vb}

δ_{vb}

δ_{vb}

2 3 4



Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

play

Hn. 4

8

8

8

molto rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

play

molto rit.

Sus. Cym. *mp*

Cr. Cym.

Harp

ff

molto rit.

14 Grandioso (♩ = 116)

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

14 Grandioso (♩ = 116)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

14 Grandioso (♩ = 116)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

22

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div. as needed

ad lib

mp

f

Bells

22

22

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

tr

mp

f

mp

B $\flat$

B $\flat$

51981S

24

25

26

27

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl. div. as needed

D.B.

30

30

30

31

tr

ad lib.

f

mp

S.D.

div. as needed

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Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

32 33 34 35

51981S

ad lib.

div. as needed

mp

Bb

51981S

45

rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit.

rit.

p

Hns. 3 & 4

p

Chimes

p

p

p

rit.

div.

v

Picc.

Fls. 1
2

Ob.

Cls. 1
2

Bsn.

Hrns. 1
2
3
4

Tpts. 1
2
3

Tbns. 1
2
3

Tuba

Timp.

Mlt. Perc.
(Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56 Feroce ($\text{♩} = 120$)

57

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

brassy play

ff brassy

ff brassy

ff brassy

Anvil

ff

(8th)

sim.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(8^{va})

ff

51981S

63 64 65 66 67

68

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

68

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

68 (8:16)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51981S

68 69 70 71

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

72 73 74

76

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom-toms

Cr. Cym.

mf

ff

ff

ff

(8th)

76

76

77

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

3 4 3 4 3 4 3 4

mp

ad lib.

ff

W. Ch.

Cr. Cym. Tam

(8:10)

51981S

78 79 80

[illegible]

Picc.

Fls. 1 2

Ob.

Cls. 1 2 ^{+1.}

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

arco senza sord.

89 90 91 92 93 94

95

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

95

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

95

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

play

con sord.

non div.

v

pizz.

arco

51981S

95 96 97 98 99 100

103

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

1. Solo *pp*

Solo *pp*

1. *pp*

senza sord. *pp*

arco senza sord.

pizz.

pizz.

101 102 103 104 105 106

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

112 113 114 115 116

118

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

118
open
p

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

118 *v*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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126 Vigoroso (♩ = 120)

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

126 Vigoroso (♩ = 120)

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

126 Vigoroso (♩ = 120)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

126 127 128 129

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51981S

130 131 132 133

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

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tr

tr

tr

Tri.

ff

ad lib.

++ + + + +

138 139 140 141 142

144

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

144

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

144

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51981S

143

144

145

146

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Broader ($\text{♩} = 112$)

rit.

Broader ($\text{♩} = 112$)

rit.

f *ad lib.* *ff* *ad lib.*

+++++ B₁

51981S

147 148 149 150 151

152 Maestoso (♩ = 100) molto rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

152 Maestoso (♩ = 100) molto rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

156 Grave (♩ = 96) rit.

Picc.

Fls. 1 2

Ob.

Cls. 1 2

Bsn.

Hns. 1 2 3 4

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Mlt. Perc. (Bls., Ch., W.C.)

Perc. 1

Perc. 2

Hp.

Pno.

156 Grave (♩ = 96) rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Chimes

Tam

Harp

play

dim.

p

51981S

156 157 158 159 160 161 162