



Commissioned by and dedicated to the Regina Lions Band,
Regina, Saskatchewan, Mr. Robert Mossing, Executive Director

The Iliad

...in the 10th Year of the Trojan War
From *The Odyssey* (Symphony No. 2)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
1 C Piccolo
3 1st C Flute
3 2nd C Flute
2 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
1 1st E \flat Alto Saxophone
1 2nd 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
1 1st Horn in F

1 2nd Horn in F
1 3rd Horn in F
1 4th Horn in F
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Baritone Bass Clef
1 Baritone Treble Clef
4 Tuba
1 Mallet Percussion
(Brake Drum, Marimba)
1 Piano/Synthesizer
(Harp Patch)
1 Timpani
2 Percussion I
(Bass Drum, 2 Bodhrans)
2 Percussion II
(Gong, Low Tom-Tom)
2 Percussion III
(Suspended Cymbal, 2 Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

1st Horn in E \flat
2nd Horn in E \flat
3rd Horn in E \flat
4th Horn in E \flat
1st Trombone in B \flat Treble Clef
2nd Trombone in B \flat Treble Clef
3rd Trombone in B \flat Treble Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Treble Clef

The Iliad

...in the 10th Year of the Trojan War From *The Odyssey* (Symphony No. 2)

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PROGRAM NOTES

"The Iliad (In the 10th Year of the Trojan War)" is the first movement from *The Odyssey* (Symphony No. 2) by Robert W. Smith. Based upon Homer's literary epic of the same name, *The Odyssey* brings to the listener an incredible series of adventures and torments as seen through the eyes of Odysseus, King of Ithaca.

As the epic begins, Odysseus is called to the 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Giving the Trojans the impression that the Greeks had withdrawn, their gift of a great wooden horse is wheeled into the city.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 years of the Trojan War to an exhaustive conclusion.

"The Iliad (In the 10th Year of the Trojan War)" was commissioned by and is dedicated to the Regina Lions Band of Regina, Saskatchewan, Canada. This unique and talented ensemble has been under the executive and musical leadership of Mr. Robert Mossing for many years. It is through his vision and dedication that this wonderful band program has flourished.

NOTES TO THE CONDUCTOR

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

For authenticity, the recorder solo at bar 23 should be performed with a soprano descant in B \flat . If a recorder is not available, a flute will provide an adequate substitute. The harp part is scored for the synthesizer. However, if a harpist is available, please feel free to substitute.

The woodwinds should be carefully balanced at bar 52 to maintain the fluidity of the line. The horns/trumpets at bar 56 should be allowed a bit of 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 effect of the overlapping of the two cymbals. 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 more "felt" than "heard." If bodhrans are not available, toms may be substituted.

In measure 110, the fire effect will be achieved by wind players gently crumpling pieces of paper. The effect should begin on one side of the band and sweep to the other while growing in intensity. The bodhrans should be cued, then allowed to accelerando on their own to a frantic state by measure 114. The brake drum should be improvised to simulate a sword fight. If desired, multiple brake drums may be used to create a "larger" battle. The snare/bass drum roll at bar 113 allows the winds 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 bar 160. If you choose to perform the transition to "The Winds of Poseidon" (Movt. 2 of *The Odyssey*), please allow the impact at bar 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. In addition, I would like to thank Ms. Paula Williams for her help with the percussive effects used in the piece.

I hope you and your ensemble find "The Iliad (In the 10th Year of the Trojan War)" to be an exciting and musically rewarding experience. I hope you will continue your musical journey through the remaining three movements of *The Odyssey* (Symphony No. 2). Best wishes for your continued musical success!



CONDUCTOR

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THE ILIAD ...in the 10th Year of the Trojan War From the Odyssey (Symphony No. 2)

By ROBERT W. SMITH (ASCAP)

Triumphant! ♩ = 64

C Piccolo

C Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Triumphant! ♩ = 64

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Piano/Synthesizer (Harp Patch)

Mallet Percussion (Brake Drum, Marimba)

Timpani

Percussion I (Bass Drum, 2 Bodhrans, Wind Chimes)

Percussion II (Gong, Low Tom-Tom)

Percussion III (Suspended Cymbal, 2 Crash Cymbals)

Solo (offstage left)

Solo (offstage right)

Cue: Hn. 1 Solo

Cue: Hn. 3 Solo

B.D.

Gong

1 2 3 4 5 6

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Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Susp. Cym.

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7

8

9

10

11

12

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13 Majestic!

Conductor - 3

17

Picc.

Fls. 1 2

Ob.

1 2 3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

13 Majestic!

17

1 2 3

Tpts. 2

1 2 3 4

Hns.

1 2 3

Tbns. 2

Bar.

Tuba

Cue: Tbn.

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Cr. Cyms.

[illegible]

23 Animated

Conductor - 5

Picc.

Solo recorder (soprano descant in Bb)

Fls. 1 2

mf

Ob.

1 2 3

Cls. 2

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

23 Animated

1 2 3

Tpts. 2

1 2 3 4

Hns.

1 2 3

Tbns. 2

Bar.

Tuba

Pno./Synth.

Synth. (Harp patch)

mf

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

33

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Solo
mf flowing

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

BDM00052C

34 35 36 37 38 39

Picc. *ritard.* *a tempo*

Fls. 1 2 *ritard.* *a tempo*

Ob. *ritard.* *a tempo*

1 *ritard.* *a tempo*

Cls. 2 *ritard.* *a tempo*

3 *ritard.* *a tempo*

B. Cl. *ritard.* *f a tempo*

Cb. Cl. *ritard.* *f a tempo*

Bsn. *ritard.* *f a tempo*

A. Saxes. 1 2 *ritard.* *a tempo*

T. Sax. *ritard.* *a tempo*

Bar. Sax. *ritard.* *a tempo*

43 Majestic!

1 *ritard.* *f a tempo*

Tpts. 2 *ritard.* *f a tempo*

3 *ritard.* *f a tempo*

1 *ritard.* *f a tempo*

Hns. 2 *ritard.* *a tempo*

3 *ritard.* *a tempo*

4 *ritard.* *a tempo*

1 *ritard.* *f a tempo*

Tbns. 2 *ritard.* *f a tempo*

3 *ritard.* *f a tempo*

Bar. *ritard.* *f a tempo* Cue: Tbn.

Tuba *ritard.* *f a tempo*

Pno./Synth. *ritard.* *a tempo*

Mlt. Perc. *ritard.* *a tempo*

Timp. *ritard.* *f a tempo*

Perc. I *ritard.* *a tempo*

Perc. II *ritard.* *a tempo*

Perc. III *ritard.* *a tempo*

pp *f a tempo*

47

Picc.

Fls. 1
2

Ob.

1
2
3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax. 1
2

T. Sax.

Bar. Sax.

1
2
3

Hns.

1
2
3
4

Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

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Bells in the air

Bells in the air

Play

Pno. *f*

46 47 48 49 50

Picc.

Fls. 1 2

Ob.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I Bodhrans B.D.

Perc. II Low Tom-Tom

Perc. III ch

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Picc. *mf* 3

Fls. 1 *mf* 3

Ob. *mf* 3

1 *mf* 3

Cls. 2 *mf* 3

3 *mf* 3

B. Cl. *mf* 3

Cb. Cl. *mf* 3

Bsn. *mf* 3

A. Sax. 1 *f* menacing! Cue: Horn in F

2 *f* menacing! Cue: Horn in F

T. Sax. *f* menacing!

Bar. Sax. *f* menacing!

1 *f* menacing!

Tpts. 2 *f* menacing!

3 *f* menacing!

1 *f* menacing!

Hns. 2 *f* menacing!

3 *f* menacing!

4 *f* menacing!

1 *f* menacing!

Tbns. 2 *f* menacing!

3 *f* menacing!

Bar. *f* menacing!

Tuba *f* menacing!

Pno./Synth. *f* menacing!

Mlt. Perc. *f* menacing!

Timp. *f* menacing!

Perc. I *f* menacing!

Perc. II *f* menacing!

Perc. III *f* menacing!

Picc.

Fls. 1 2

Ob.

1 2 3

Cls. 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Tpts. 2 3

1 2 3 4

Hns.

1 2 3

Tbns. 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls. 1
2

Ob.

1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
2
3

Tpts. 2
3

1
2
3
4

Hns.

1
2
3

Tbns.

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

72

Picc.

Fls. 1

2

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes 1

2

T. Sax.

Bar. Sax.

72

1

Tpts. 2

3

1

Hns. 2

3

4

1

Tbns. 2

3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

vicious flutter tongue!

vicious flutter tongue!

vicious flutter tongue!

vicious flutter tongue!

Play a2

Play

Mrb.

71

72

73

74

75

BDM00052C

Picc.

Fls. 1 2

Ob.

1 2 3

Cls. 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Hns.

1 2 3

Tbns. 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

76 77 78 79 80

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Cls. 2
 3
 B. Cl.
 Cb. Cl.
 Bsn.
 A. Saxes. 1
 2
 T. Sax.
 Bar. Sax.
 1
 2
 3
 Tpts. 2
 3
 1
 2
 3
 4
 Hns.
 1
 2
 3
 Tbns. 2
 3
 Bar.
 Tuba
 Pno./Synth.
 Mlt. Perc.

Picc. 1 2

Fls. 1 2

Ob.

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

86 div.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

ch

decrec.

ch

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

95 "The Trojan Horse"

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Wind Chimes

pp

Cr. Cyms. (grind edge of one cym. on dome of other)

BDM00052C

91

92

93

94

95

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

97

1
Tpts. 2
3

1
2
Hns. 3
4

1
Tbns. 2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Bodhrans (2 if possible) ala marching

mp

B.D. *pp*

96 97 98 99 100

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Picc.

Fls. 1 2

Ob.

1 2 3

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

101 Labored

1 2 3

Tpts. 1 2 3

1 2 3 4

Hns.

1 2 3

Tbns. 1 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Solo recorder (soprano descant in Bb)

mf

mp

Solo

mf

Building!

Building:

Fire and vocal effects on cue

Picc.

Fls.
1
2

Ob.

Cls.
1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes.
1
2

T. Sax.

Bar. Sax.

Hns.
1
2
3
4

Tbps.
1
2
3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

ritard.

pp

Fire and vocal effects on cue

Building!
Fire and vocal effects on cue

Picc.

Fls. 1 2

Ob.

1 2 3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Tpts.

Hns. 1 2 3 4

1 2 3

Tbns.

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

random Brake Drum (ala sword fight)

mp

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

p

mf

f

ch

111 112 113 114 115

118 Victorious!

118 Victorious!

Picc. *mf*

Fls. 1 *mf*
2

Ob. *mf*

1 *mf*
Cls. 2 *mf*
3

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

A. Saxes. 1 *f*
2 *f*

T. Sax. *f*

Bar. Sax. *f*

1 *f*
Tpts. 2 *f*
3 *f*

1 *f*
Hns. 2 *f*
3 *f*
4 *f*

1 *f*
Tbns. 2 *f*
3 *f*

Bar. *f*

Tuba *f*

Pno./Synth. *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Perc. III *f*

Picc.

Fls. 1 2

Ob.

1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Hns. 1 2 3 4

1 2 3

Tbns. 2

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls. 1 2

Ob.

1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

126

1 2 3

Tpts. 2

1 2 3

Hns. 1 2 3 4

1 2 3

Tbns. 2

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

135

Conductor - 27

Picc.

Fls. 1

2

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1

2

T. Sax.

Bar. Sax.

1

2

3

4

1

2

3

4

1

2

3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Picc.

Fls. 1 2

Ob.

1 2 3

Cls. 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 2 3

Tpts. 2 3

1 2 3 4

Hns.

1 2 3

Tbns. 2 3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

f *mf* *mp* *p*

141 142 143 144 145

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152

Picc.

Fls. 1
2

Ob.

1
2
3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
2
3
4

Tpts. 2

3

1
2
3
4

Hns.

1
2

Tbns. 2

3

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

151 152 153 154 155

BDM00052C

152

151 152 153 154 155

BDM00052C

Picc.

Fls. 1
2

Ob.

1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

1
2
3

Hns. 1
2
3
4

1
2
3

Tbns. 2

Bar.

Tuba

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Gong

Optional Transition to Movement II.
"The Winds of Poseidon"
 Gently ♩ = 80

Picc.

Fls. 1
2

Ob.

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Optional Transition to Movement II.
"The Winds of Poseidon"
 Gently ♩ = 80

1
Tpts. 2
3

1
Hns. 2
3
4

1
Tbns. 2
3

Bar.

Tuba

Synth. (Harp patch)

Pno./Synth.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Ocean Drums (2, if possible)/Opt. Synth. w/"Seashore" patch

Perc. III

mf

mp

167

Picc.

Fls. 1
2

Ob.

1
2
3

Cls. 2

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

167

1
2
3

Tpts. 2

1
2
3
4

Hns. *Solo*
mf

1
2
3

Tbns. 2

Bar.

Tuba

10./Synth.

Alt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

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