



Commissioned by and Dedicated to Professor Anthony Maiello
and the George Mason University Wind Ensemble

The Isle of Calypso

From THE ODYSSEY (Symphony No. 2)

Robert W. Smith (ASCAP)

INSTRUMENTATION

1 Conductor	4 Horn in F
1 C Piccolo	1 1st Trombone
3 1st C Flute	1 2nd Trombone
3 2nd C Flute	1 3rd Trombone
2 Oboe	2 Baritone
1 English Horn	1 Baritone Treble Clef
3 1st B \flat Clarinet	4 Tuba
3 2nd B \flat Clarinet	1 Piano
3 3rd B \flat Clarinet	2 Mallet Percussion
2 B \flat Bass Clarinet	(Tubular Bells on Synthesizer, Optional Handbells, Chimes, Helium Tank)
1 E \flat Contrabass Clarinet	1 Timpani
2 Bassoon	(Ocean Drum)
2 E \flat Alto Saxophone	3 Percussion I
1 B \flat Tenor Saxophone	(Suspended Cymbal, Gong, Tam-Tam)
1 E \flat Baritone Saxophone	2 Percussion II
3 1st B \flat Trumpet	(Clock Effect)
3 2nd B \flat Trumpet	2 Percussion III
3 3rd B \flat Trumpet	(Ocean Drum, Wind Chimes)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

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

PROGRAM NOTES

The Isle of Calypso is the third 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 movement begins, Odysseus is on the isle Ogygia, called the Delightful Island. The shipwrecked chief was cast naked upon the shore by the fury of Poseidon and now has a goddess, Calypso, to attend to him. Calypso's island paradise is full of delights: crystal fountains, running brooks, flowing meadows, and other endless luxuries. If Circe loved Odysseus sincerely, Calypso loves him with tenfold more warmth and passion. She denies him nothing but his departure. She offers him everything, even immortality. If he will stay and share her pleasures, he shall never die.

But death with glory has greater appeal to Odysseus than a shameful life that shall never die in an endless prison of time. When he pledged his vows to Penelope, he made no stipulation that he would forsake her whenever a goddess should think him worthy of her. They swore to live and grow old together. He would not survive her if he could, nor meanly share in immortality, from which she was excluded.

These thoughts keep him in a reflective state of sadness in the midst of pleasure. His heart is on the seas, making voyages to Ithaca. Twelve months wear away, and then the gods order Hermes to go down to earth to command Calypso to dismiss her guest. The divine messenger ties fast to his feet winged shoes, which carry him over land and seas. He takes in his hand his golden rod, the ensign of his authority.

With a heavy heart, Calypso promises to fulfill the command. To the great surprise of Odysseus, Calypso provides timber from her sacred woods, linen for the sails, and tackling to build a ship for his departure. By the fifth day of his renewed labor of love, the ship is launched, leaving the isyllic paradise of Calypso behind.

The Isle of Calypso was commissioned by and is dedicated to Professor Anthony Maiello and the George Mason University Wind Ensemble of Fairfax, Virginia.

NOTES TO CONDUCTOR

It is important to note that THE ISLE OF CALYPSO was composed as the third movement of *The Odyssey* (Symphony No. 2). However, it may be performed as the second movement as a segue between *The Iliad* (...in the 10th Year of the Trojan War) and either *The Winds of Poseidon* or *Ithaca*. This option allows the conductor several programming options depending upon the performance situation. If THE ISLE OF CALYPSO is performed as the second movement, this will also reconcile the programmatic variation from the original text of Homer. With all due respect to Homer's timeless literary work, I chose to use the Calypso theme later in the musical composition to provide the needed musical contrast before the fury of *Ithaca*, the final movement. As with all of the movements of *The Odyssey* (Symphony No. 2), this work may stand alone as an individual piece. It is my hope that it will be programmed to provide a quiet and reflective addition to any concert.

The opening cymbal scrape should be assigned to as many percussionists as personnel and equipment will allow. This effect serves as the transition introducing the incessant ticking of the clock (the frustrating passing of time that Odysseus endured on the island).

The clock effect may be accomplished in several ways. The most effective performance would include the use of two wooden boxes with sound holes (ports) cut into one side. The two boxes should sound approximately a third apart. The boxes should be staged at the front of the stage with one percussionist. The player should use a wooden board approximately five feet long. Holding the board perpendicular to the floor with both hands at approximately eye level, the player should gently swing the board back and forth while alternately striking each of the boxes. This movement simulates the pendulum of an old clock, providing a visual as well as a musical effect. I suggest attaching a short block of wood to the bottom of the board (as in the top of the letter "T") to serve as the "beater" for the clock. If you use this option, I also suggest having the clock "tick" for the entire piece, but vary the dynamic intensity so as not to distract from the other musical elements.

Other clock options include using an old clock with amplification, if necessary, placed on a small table near the front of the stage. Again, you may wish to let the clock run throughout the entire movement, turning the volume up for the beginning and end as notated on the score.

The two ocean drums should carefully overlap their "waves" to create a realistic effect. At no point should the ocean sound be overpowering.

The piano part should be performed on a grand piano if possible. Expressive playing should be the ultimate goal between the piano and the English horn solo. The piano is truly collaborative, not just accompaniment.

The English horn solo is cued for the alto sax. However, please use the English horn if at all possible to capture the lamenting (almost crying) quality of sound that the instrument is capable of producing.

Feel free to be as expressive as possible throughout the varying tempi. The notated metronome markings are for general reference only. I leave the ultimate expression in your capable hands.

The mallet percussion line features tubular bells. The desired effect is one of cathedral bells. This effect can be achieved in several ways. The easiest may be using a synthesizer and using a tubular bell patch. However, please strive for the cathedral effect by choosing a lower bell sound. I have had luck with the tubular bell patch on a vintage Yamaha DX-7. In addition, the Church Bell 2 patch by Roland works nicely. I have also had success with an acoustic option. A helium tank can be cut by a welder to create two rather heavy "bells" that create an incredible sound. Be sure to have the tank cut off-center to allow for two distinct pitches. A word of caution: Take extreme care when hanging the two "bells." They are very heavy yet worth the effort. A final option is to use a traditional set of chimes. However, please explore the helium tank or synthesizer if at all possible.

The final phrase includes the reintroduction of the ticking clock in bar 67. Please note the dynamic shaping. The clock should capture the audience's attention and then fade away into the distance. In like fashion, the final three tolls of the bell should fade as well. Great care should be given to an even decrescendo in the ocean drums to avoid an abrupt release.

I thank my dear colleague, Professor Anthony Maiello, for his continued friendship and support of my work. In addition, I thank Ms. Paula Williams for her help with the percussive effects used in the piece.

I hope you and your ensemble find THE ISLE OF CALYPSO to be a 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 a wonderful performance!

Robert W. Smith

CONDUCTOR

Commissioned by and dedicated to Professor Anthony Maiello and the
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THE ISLE OF CALYPSO
from "The Odyssey" (Symphony No. 2)

ROBERT W. SMITH (ASCAP)

Gently ♩ = 72

C Piccolo

C Flutes 1 2

Oboe

English Horn

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

Horn in F

Trombones 1 2 3

Baritone

Tuba

Piano

Mallet Percussion
(Tubular Bells on Synthesizer, Optional Handbells, Chimes, Helium Tank)

Timpani
(Ocean Drum)

Percussion I
(Suspended Cymbal, Gong, Tam-Tam)

Percussion II
(Clock effect)

Percussion III
(Ocean Drum, Wind Chimes)

Ocean Drum

Susp. Cym./Gong/Tam Scrape

ff (scrape: use as many as personnel and equipment allows)

Clock Effect (see notes to conductor)

pp

p

(overlap "waves" with Perc. III)

(overlap "waves" with Timpani)

1 2 3 4

7 Lamenting

Picc.

Fls. 1
2

Oboe

Eng. Horn

Solo
mp with expression
cresc. poco a poco

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Cue: English Horn Solo
mp with expression
cresc. poco a poco

7 Lamenting

1
Tpts. 2
3

Hn. in F

1
Tbns. 2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

5 6 7 8

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts. 2
3

Hn. in F

1
Tbns. 2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

9 10 11 12

decresc. poco a poco

decresc. poco a poco

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts. 2
3

Hn. in F

1
Tbns. 2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

cresc. poco a poco

cresc. poco a poco

Cue: Euphonium (no more than two players)

p

(no more than two players)

p

Susp. Cym.

pp

mp

13 14 15 16

Picc.

Fls. 1
2

Oboe

Eng. Horn

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hn. in F

Tbns. 1
2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

17 18 19 20

decresc. poco a poco

mp

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
2
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3

Tpts.

Hn. in F

1
2
3

Tbns.

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

21 22 23 24

Solo (w/ Eng. Horn)

mf

p

mp

pp

Tubular Bells on Synth. (opt. Handbells, Chimes, Helium Tank)

mf (8vb if patch requires to simulate "Cathedral Bells")

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
2
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3

Tpts.

Hn. in F

1
2
3

Tbns.

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

25 26 27 28

Picc.

Fls. 1
2

Oboe

Eng. Horn

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hn. in F

Tbns. 1
2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

singing!

mp

cresc. poco a poco

Cue: Contrabass Clarinet

p

singing!

mp

cresc. poco a poco

Cue: Euphonium tutti singing!

(no more than two players)

p

tutti singing!

mp

pp

mf

29

30

31

32

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
2
3

Clas.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
2
3

Tpts.

Hn. in F

1
2
3

Tbns.

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

33 34 35 36 37 38

decresc. poco a poco

pp gently

mp

pp

39 Reflective

Conductor - 10

43 Slightly faster

Picc. *mf*

Fls. 1 *mf* a2

2 *mf*

Oboe *mf*

Eng. Horn *mf*

1 *mp*

Cls. 2 *mp*

3 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Bsn. *mp*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

39 Reflective

43 Slightly faster

1 *mp*

Tpts. 2 *mp*

3 *mp*

Hn. in F *mf* Solo - one player only *tutti* All others

1 *mp*

Tbns. 2 *mp*

3 *mp*

Bar. *mp*

Tuba *mp* div. (stagger breathe)

Piano *mf*

Mlt. Perc. *mf* (adjust octave as needed to simulate "Cathedral Bells")

Timp. *p* *mf*

Perc. I *mf* *pp* *mf*

Perc. II *mf*

Perc. III *mf* Wind Chimes

39 40 41 42 43

Picc.

Fls. 1
2

Oboe

Eng. Horn

1
Cls. 2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts. 2
3

Hn. in F

1
Tbns. 2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

44 45 46 47

Picc. *rit.* *mf* *f*

Fls. 1 *rit.* *f*

2 *rit.* *f*

Oboe *rit.* *f*

Eng. Horn *rit.* *mf* *f*

1 *rit.* *f*

Clars. 2 *rit.* *f*

3 *rit.* *f*

B. Cl. *rit.* *f*

Cb. Cl. *rit.* *f*

Bsn. *rit.* *f*

A. Sax. *rit.* *f* Play

T. Sax. *rit.* *mf* *f* Play

Bar. Sax. *rit.* *f*

51 Soaring! (with motion)

1 *rit.* *mf* *f*

Tpts. 2 *rit.* *mf* *f*

3 *rit.* *mf* *f*

Hn. in F *rit.* *f*

1 *rit.* *f*

Tbns. 2 *rit.* *f*

3 *rit.* *f*

Bar. *rit.* *f*

Tuba *rit.* *f*

Piano *rit.* *mf* *f*

Mlt. Perc. *rit.* *f*

Timp. *p* *rit.* *f*

Perc. I *rit.* *pp* *f*

Perc. II *rit.* *f*

Perc. III *rit.* *f*

48 *rit.* 49 50 51

Picc.

Fls. 1 2

Oboe

Eng. Horn

Cls. 1 2 3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hn. in F

Tbns. 1 2 3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

52 53 54 55 56

cresc. poco a poco

decresc.

rit.

a2

6

p

pp

f

57

Picc. *mf* *slight accel.* *rit.*

Fls. 1 *mf* *slight accel.* *rit.*

2 *mf* *slight accel.* *rit.*

Oboe *mf* *slight accel.* *rit.*

Eng. Horn *mf* *slight accel.* *rit.*

1 *mf* *slight accel.* *rit.*

Cls. 2 *mf* *slight accel.* *rit.*

3 *mf* *slight accel.* *rit.*

B. Cl. *mf* *slight accel.* *rit.*

Cb. Cl. *mf* *slight accel.* *rit.*

Bsn. *mf* *slight accel.* *rit.*

A. Sax. *mf* *slight accel.* *rit.*

T. Sax. *mf* *slight accel.* *rit.*

Bar. Sax. *mf* *slight accel.* *rit.*

57

1 *mf* *slight accel.* *rit.*

Tpts. 2 *mf* *slight accel.* *rit.*

3 *mf* *slight accel.* *rit.*

Hn. in F *mf* *slight accel.* *rit.*

1 *mf* *slight accel.* *rit.*

Tbns. 2 *mf* *slight accel.* *rit.*

3 *mf* *slight accel.* *rit.*

Bar. *mf* *slight accel.* *rit.*

Tuba *mf* *slight accel.* *rit.*

Piano *mf* *slight accel.* *rit.*

Mlt. Perc. *slight accel.* *mf* *rit.*

Timp. *gentle pedal gliss.* *mp* *slight accel.* *rit.* *mp*

Perc. I *slight accel.* *pp* *rit.* *mf*

Perc. II *slight accel.* *rit.*

Perc. III *f* *slight accel.* *rit.*

57 58 59 60

62 Gently

Picc.

Fls. 1
2

Oboe

Eng. Horn

Solo
p
sorrowful
mf

1
2
3

Cls.

B. Cl.

Cb. Cl.

Bsn.

Cue: English Horn Solo

A. Sax.

T. Sax.

Bar. Sax.

62 Gently

1
2
3

Tpts.

Hn. in F

1
2
3

Tbns.

Bar.

Tuba

Piano

mp

Mlt. Perc.

Timp.

Ocean Drum
p

Perc. I

Perc. II

Perc. III

Ocean Drum

61 62 63 64 65

Picc.

Fls. 1
2

Oboe

Eng. Horn

Cls. 1
2
3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hn. in F

Tbns. 1
2
3

Bar.

Tuba

Piano

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

fade gradually into distance

fade gradually into distance

on cue
mf
mp
p

Clock Effect (see notes to conductor)

f
mf
fade gradually into distance

66 67 68 69 70 71

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