



Morpheus

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 C Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 Bassoon
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 Horn in F
- 5 Trombone/Baritone

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Marimba, Optional Xylophone)
- 1 Optional Timpani
(Tune: D, G)
- 3 Percussion I
(Wind Chimes, Snare Drum, Bass Drum,
Congas, Optional Bongos)
- 5 Percussion II
(Suspended Cymbal, Crash Cymbals, Shaker,
Claves, Hi-Hat, Two Wood Blocks)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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

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PROGRAM NOTES

In Greek mythology, Morpheus was the god of dreams. According to some sources, he was the son of Hypnos, the god of sleep. Dreams are often pleasant. However, at certain times, dreams are intense, particularly nightmares.

Robert W. Smith's composition titled "Morpheus" draws upon the intensity and range of our dreams for its creative direction. Featuring intense ensemble impacts in contrast to more delicate and flowing melodic lines, the piece concludes with an extremely dissonant tone cluster followed by a "startled" final impact. If you listen carefully, you may hear the ticking and ringing of the alarm clock as our sleeper awakens.

"Morpheus" was commissioned by and is dedicated to the Madison County Middle Schools Honor Band, Madison County, Indiana. The work was premiered at Reardon Auditorium at Anderson University in Anderson, Indiana, March 7, 2004.

NOTES TO THE CONDUCTOR

If a full band program pyramid concert is part of your yearly activities, you may wish to program "Morpheus" in conjunction with the following titles to complete a Greek mythology-themed concert:

High School Band—Symphony No. 2 (*The Odyssey*):

"The Iliad"

"The Winds of Poseidon"

"The Isle of Calypso"

"Ithaca"

Middle School Advanced Band—"Kronos"

Middle School Intermediate Band—"Morpheus"

Middle School Beginning Band—"Apollo Fanfare"

If a pyramid concert is performed, you may wish to include the following notes from Homer's *The Odyssey* as a programmatic tie to the symphony:

[Penelope:] But come, here is a dream that I wish you to listen to and interpret. I have twenty geese ... but a great eagle ... swooped down ... and killed them. He perched upon a projecting roof-beam, he spoke with a human voice to check my grief "This was no dream but a waking vision, a happy one, destined to be fulfilled for you. The geese were the suitors, and I who was the eagle am now your own husband, at home again and about to bring a hideous death upon all the suitors." So he spoke and the sleep that had soothed me let me go

[Disguised Odysseus:] Queen, that interpretation of your dream certainly cannot be wrenched aside

[Penelope:] Dear guest, Dreams (Oneiroi) are beyond our unraveling—who can be sure what tale they tell? Not all that men look for comes to pass. Two gates there are that give passage to fleeting Oneiroi; one is made of horn, one of ivory. The Oneiroi that pass through sawn ivory are deceitful, bearing a message that will not be fulfilled; those that come out through polished horn have truth behind them, to be accomplished for men who see them. But I cannot hope that this Oneiros (Dream) that bewilders me came from there. (*The Odyssey*, 19.562)

I suggest warming up the band with a series of even crescendo and decrescendo exercises to focus the attention on balance. In addition, you may wish to create an exercise with sforzandos to facilitate a uniform interpretation before performing the piece.

The introductory statements should be as intense as possible. The shaping of the crescendo leading to the accents in the opening measures is crucial. Particular attention should be given to the keyboard percussion in measures 11–12 as the rhythmic pattern interacts with the full band accents. The keyboard percussion, congas (optional bongos), and low woodwinds should be carefully balanced

beginning in measure 13 and maintain their musical relationship through the decrescendo. In addition, focus the keyboard percussionist's attention on the accent pattern during this ostinato figure.

The trumpets provide the first melodic statement beginning at measure 17. Particular attention should be given to the articulations and the sforzando. The trombone/baritone response should be treated with the same consideration. You may wish to draw the students' attention to the question-and-answer relationship of these two lines. The shaker and claves should be balanced with the keyboard percussion/conga/low woodwinds as mentioned above. I suggest isolating these figures to ensure communication among these parts as the piece develops. I suggest reviewing the "2x only" markings during this section of the piece. The upper woodwinds should be reminded that they do play beginning in measure 31 following the first time through the melodic statement.

The upper woodwinds should be carefully balanced in measure 33. The line should be very smooth and flowing in contrast to the more intense brass statements earlier in the piece. The horns and alto saxophones should be equally smooth and expressive on the countermelodic line.

The second time through the melodic section beginning at 17 (D.S. al Coda) features a series of interacting figures throughout the band. Please isolate each of these and draw the band's attention to the musical conversation that ensues during this section of the piece.

The crescendo poco a poco beginning at measure 53 should be carefully shaped for maximum effect leading to the dissonant cluster in measures 59–60. Careful attention should be given to the various dynamic shapes notated at the conclusion of the work. I have used a high/low wood block leading to a triangle roll at the end of the piece as if our alarm clock is ticking and then ringing to wake us up from an intense nightmare.

I thank the directors of the Madison County Middle Schools Honor Band for their role in the creation of this piece. In addition, I thank them for their kindness and patience during the writing process. I wrote this piece during a particularly difficult time in my family life. I am glad that they endured the nightmare with me! For that, I am eternally grateful. I also offer a special thanks to Mr. Stephen Stickler for his leadership and vision during this commission project.

I wish you and your ensemble the very best in your preparation and performance of "Morpheus." I hope that the piece proves to be a valuable experience for you, your ensemble, and your audience.

Robert W. Smith

CONDUCTOR

MORPHEUS

By ROBERT W. SMITH (ASCAP)

Suspenseful ♩ = 144 - 152

C Flute
p *f* *p*

Oboe
p *f* *p*

B♭ Clarinet
p *f* *p*

B♭ Bass Clarinet
p *f* *p*

Bassoon
p *f* *p*

E♭ Alto Saxophone
p *f* *p*

B♭ Tenor Saxophone
p *f* *p*

E♭ Baritone Saxophone
p *f* *p*

B♭ Trumpet
p *f* *p*

Horn in F
p *f* *p*

Trombone/Baritone
p *f* *p*

Tuba
p *f* *p*

Mallet Percussion (Marimba, Optional Xylophone)
Mrb. (Opt. Xyl.)
p *f* *p*

Optional Timpani
Tune: D, G
p *f* *p*

Percussion I (Wind Chimes, Snare Drum, Bass Drum, Congas, Optional Bongos)
Wind Chimes
mp S.D. B.D. Cr. Cyms. *f* *p*

Percussion II (Suspended Cymbal, Crash Cymbals, Shaker, Claves, Hi-Hat, Two Wood Blocks)
Susp. Cym. *p* *f* *p*

1 2 3 4 5

^ = choke

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[illegible]

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Congas (Opt. Bongos)

Perc. I

Perc. II

f

ff

mf

div.

sim. throughout

p

11 12 13 14 15

17 $\frac{3}{4}$ 2nd time only

Fl. *mf* 2nd time only *sfz*

Ob. *mf* 2nd time only *sfz*

Cl. *mf* 2nd time only *sfz*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax. div. 2nd time only *p* *sfz* *sfz* *sfz*

T. Sax. *p* *sfz* *sfz* *sfz*

Bar. Sax. *p* *mf*

Tpt. 17 $\frac{3}{4}$ *mf* *sfz*

Hn.

Tbn./Bar./Bsn. *mf*

Tuba

Mlt. Perc. *mf*

Timp.

Perc. I

Perc. II *mf* Shaker *mf* Claves

[illegible]

To Coda 

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

sfz

mf

To Coda 



33

Fl. *sfz sfz sfz mf sfz sfz*

Ob. *sfz sfz sfz mf div. sfz sfz*

Cl. *sfz sfz sfz mf sfz sfz*

B. Cl.

Bsn.

A. Sax.

T. Sax. *sfz sfz*

Bar. Sax.

33

Tpt.

Hn.

Tbn./Bar./Bsn. *sfz sfz mp Bar. only mp*

Tuba

Mlt. Perc.

Timp.

Perc. I *mf* ^ = slap accent

Perc. II Hi-Hat

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

sfz *sfz* *p*

sfz *sfz* *p*

sfz *sfz* *p*

div. *sfz* *sfz* *sfz* *mp*

sfz *sfz* *sfz* *mp*

mp *tutti* *p*

p

p *p* *p* *p*

p *mf* *p*

36 37 38 39 40

41

Fl. *f* *ff* *mp* div.

Ob. *f* *ff* *mp* div.

Cl. *f* *ff* *mp* div.

B. Cl. *f* *ff* *mp* *sfz*

Bsn. *f* *ff* *mp* *sfz*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff* *mp* *sfz*

41

Tpt. *f* *ff* div.

Hn. *f* *ff*

Tbn./Bar./Bsn. *f* *ff* *mp* *sfz*

Tuba *f* *ff* *mp* *sfz*

Mlt. Perc. *f* *ff*

Timp. *f* *ff* *mp*

Perc. I *f* *ff*

Perc. II *f* *p* *ff* Cr. Cyms.

41 42 43 44 45

D.S. ♯ al Coda

P

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Shaker

mp

sfz

p

D.S. al Coda

46

47

48

49

50

⊕ Coda

53 Building

Fl. *f*

Ob. *f*

Cl. *f* *mp*

B. Cl. *sfz* *mp* *cresc. poco a poco*

Bsn. *sfz*

A. Sax. *f* *mp* *cresc. poco a poco*

T. Sax. *f* *mp* *cresc. poco a poco*

Bar. Sax. *sfz*

⊕ Coda

53 Building

Tpt. *sfz*

Hn. *f* *mp* *cresc. poco a poco*

Tbn./Bar./Bsn. *sfz* *mp* *cresc. poco a poco*

Tuba *sfz*

Mlt. Perc. *f* *mf* *cresc. poco a poco*

Timp. *sfz* *mp* *cresc. poco a poco*

Perc. I *f* *mp* *cresc. poco a poco*
High/Low Wood Blocks

Perc. II *mp* *cresc. poco a poco* *p*

Fl. *mf cresc. poco a poco*

Ob. *mf cresc. poco a poco*

Cl.

B. Cl.

Bsn.

A. Sax. *mf*

T. Sax.

Bar. Sax.

Tpt. *mf cresc. poco a poco* div.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf *mp* *f*

Note: reduce or expand divisi as instrumentation allows.

Dissonant Divisi!

div. *Dissonant Divisi!*

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

B. Cl. *p* *ff* *ff*

Bsn. *p* *ff* *ff*

A. Sax. *p* *f* *ff*

T. Sax. *p* *ff* *ff*

Bar. Sax. *p* *ff* *ff*

div. *Dissonant Divisi!*

Tpt. *p* *ff* *ff*

Hn. *p* *ff* *ff*

Tbn./Bar./Bsn. *p* *ff* *ff*

Tuba *p* *ff* *ff*

Mlt. Perc. *p* *ff* *mp* *ff*

Timp. *p* *ff* *p* *ff*

Perc. I *S.D.* *p* *f* *p* *ff*

Perc. II *p* *ff* *p* *ff*

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