

# PORTRAITS OF THE ODYSSEY

WIND ENSEMBLE

- I. CYCLOPS
- II. CIRCE'S COTTAGE
- III. HALLS OF HADES
- IV. SIRENS
- V. SCYLLA & CHARYBDIS
- VI. CALYPSO'S LAMENT
- VII. ITHACA

BY STACEY J. BERK

CMP-101



COCOBOLO  
MUSIC PRESS

## ABOUT THE WORK

*Portraits of the Odyssey* is a programmatic work based on Homer's epic *The Odyssey*. The seven short movements portray some of the characters and places Odysseus visits during his journey from Troy back to his home in Ithaca at the end of the Trojan War. The war had lasted ten years, and it takes another ten years of traveling and adventures before he finally makes it home. Along the way he is almost eaten by a giant, his crew is temporarily turned into pigs, he travels to Hades to speak to the spirits, he hears the beckoning song of the Sirens, his crew is eaten by a monster, his ship is wrecked in a whirlpool, and he is held captive by an amorous goddess. With his cunning (and the help of the goddess Athene), Odysseus finally makes it home, only to have to battle his faithful wife's suitors.

The colorful adventures are brought to life in this work through the use of harmony, rhythm, and orchestration. The non-traditional harmonic language creates a landscape that encompasses both a dissonant tension and an exotic beauty. The various rhythms used attempt to capture the feel of each character or place. Lastly, the orchestration showcases many solo instruments, allowing the featured instrument the freedom and expression to portray an individual character. Besides these musical elements, some effects are also created through the use of extended performance techniques and unusual percussion instruments.

A version of the work for ten winds and percussion was first performed in July 1998, and the complete work for wind ensemble was premiered in November 1998, performed by the US Air Force Band of the West.

## INSTRUMENTATION

Flute I/Piccolo	Timpani (4)
Flute II/(Piccolo optional)	Cymbal – on timpani
Oboe I	"D" Crotales – on timpani
Oboe II	
Bassoon I	I: Bamboo wind chimes
Bassoon II	Finger cymbals
Bb Clarinet I	Bass drum
Bb Clarinet II	Bell tree
Bb Clarinet III	Suspended cymbal
Bb Bass Clarinet	Triangle beater
Eb Alto Saxophone I	Tam-tam
Eb Alto Saxophone II	
Bb Tenor Saxophone	II: Finger cymbals
Eb Baritone Saxophone	Snare drum/Tenor drum
F Horns I & III	Anvil
F Horns II & IV	Woodblock
Bb Trumpet I	Bamboo wind chimes
Bb Trumpet II	Guero
Bb Trumpet III	Egg (shaker)
Trombone I	Crash cymbals
Trombone II	Metal wind chimes
Bass Trombone	
Euphonium	III: Vibraphone (with bow)
Tuba	Glockenspiel
String Bass	Xylophone

## ABOUT THE COMPOSER

Stacey Berk's engaging compositions have been performed in cities across the United States. She has received numerous commissions for chamber, wind, and orchestral works. Her compositions often have a programmatic or literary reference, and her works cover a broad spectrum of styles. Stacey is currently Associate Professor of Oboe and Music Theory at the University of Wisconsin-Stevens Point. For more information about Stacey's works, please visit: <http://www.berkworks.com>.

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# PORTRAITS OF THE ODYSSEY

## I. CYCLOPS

*A one-eyed, man-eating giant who is blinded by Odysseus*

Stacey J. Berk

Heavily  $\text{♩} = 63$

Flute 1/Picc. flutter tongue **7** *mf*

Flute 2

Oboe 1 *mf*

Oboe 2 *mf*

Bassoon 1 *mf*

Bassoon 2 *mf*

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Eb Alto Saxophone 1 *mf*

Eb Alto Saxophone 2 *mf*

Bb Tenor Saxophone *p*

Eb Baritone Saxophone

Heavily  $\text{♩} = 63$

F Horns 1 & 3 blow air through horn **7**

F Horns 2 & 4 blow air through horn

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

Trombone 1 blow air through horn

Trombone 2 blow air through horn

Bass Trombone blow air through horn

Euphonium

Tuba

String Bass *arco mf*

Timpani D, G#, Eb, F# *mf*

Percussion 1 bamboo chimes *mf*

Percussion 2 finger cymbal *f* snare drum

Percussion 3 xyl. *mf*

f.t.

11

Fl. 1/Picc

Musical staff for Fl. 1/Picc. The staff shows a melodic line starting with a forte dynamic (f) and a flutter tongue effect (f.t.) indicated above the notes. The rest of the staff is mostly empty.

Fl. 2

Musical staff for Fl. 2, which is mostly empty.

Ob. 1

Musical staff for Ob. 1. The staff is mostly empty, with a melodic line starting in the fourth measure, marked with a mezzo-forte dynamic (mf) and a five-measure slur.

Ob. 2

Musical staff for Ob. 2. The staff is mostly empty, with a melodic line starting in the fourth measure, marked with a mezzo-forte dynamic (mf) and a five-measure slur.

Bn. 1

Musical staff for Bn. 1. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Bn. 2

Musical staff for Bn. 2. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Cl. 1

Musical staff for Cl. 1. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Cl. 2

Musical staff for Cl. 2. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Cl. 3

Musical staff for Cl. 3. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

B. Cl.

Musical staff for B. Cl., which is mostly empty.

A. Sax 1

Musical staff for A. Sax 1. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

A. Sax 2

Musical staff for A. Sax 2. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

flutter tongue

T. Sax

Musical staff for T. Sax. The staff shows a melodic line starting with a mezzo-forte dynamic (mf) and a flutter tongue effect (flutter tongue) indicated above the notes.

B. Sax

Musical staff for B. Sax, which is mostly empty.

Hns. 1/3

Musical staff for Hns. 1/3. The staff shows a melodic line starting with a forte dynamic (f) and a solo marking (solo) above the notes.

Hns. 2/4

Musical staff for Hns. 2/4, which is mostly empty.

Tpt. 1

Musical staff for Tpt. 1. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Tpt. 2

Musical staff for Tpt. 2. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Tpt. 3

Musical staff for Tpt. 3. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Tbn. 1

Musical staff for Tbn. 1, which is mostly empty.

Tbn. 2

Musical staff for Tbn. 2, which is mostly empty.

B. Tbn.

Musical staff for B. Tbn., which is mostly empty.

Euph.

Musical staff for Euph., which is mostly empty.

Tb.

Musical staff for Tb. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Bass

Musical staff for Bass. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Timp.

Musical staff for Timp. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Perc. 1

Musical staff for Perc. 1, which is mostly empty.

Perc. 2

Musical staff for Perc. 2. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Perc. 3

Musical staff for Perc. 3. The staff shows a rhythmic pattern of quarter notes with a mezzo-forte dynamic (mf) and a five-measure slur.

Fl. 1/Picc  
Fl. 2  
Ob. 1  
Ob. 2  
Bn. 1  
Bn. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax  
Hns. 1/3  
Hns. 2/4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tb.  
Bass  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Musical score for a symphony orchestra, page 4, measures 22-26. The score includes parts for Flutes, Oboes, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Bass, Timpani, and Percussion.

Measures 22-26 are marked with a box containing the number 26. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include accents and triplets.

Fl. 1/Picc. and Fl. 2 parts begin in measure 24 with a forte (*f*) dynamic. Oboe 1 and 2 parts have mezzo-forte (*mf*) dynamics in measures 22-23. Bassoon 1 and 2 parts have forte (*f*) dynamics in measure 24. Clarinet 1, 2, and 3 parts have a melodic line in measures 22-23. Bass Clarinet part has a triplet in measure 24. Alto Saxophone 1 and 2 parts are silent. Tenor Saxophone part has a melodic line in measures 22-23. Bass Saxophone part has a triplet in measure 24. Horns 13 and 24 parts have a melodic line in measures 22-23. Trumpet 1, 2, and 3 parts have a melodic line in measures 22-23. Trombone 1 and 2 parts have a melodic line in measures 22-23. Bass Trombone part has a triplet in measure 24. Euphonium part has a melodic line in measures 22-23. Tuba part has a triplet in measure 24. Bass part has a melodic line in measures 22-23. Timpani part has a melodic line in measures 22-23. Percussion 1 part has a bass drum pattern in measures 24-26 with a forte (*f*) dynamic. Percussion 2 part has a crash cymbal pattern in measures 24-26 with a mezzo-forte (*mf*) dynamic. Percussion 3 part is silent.

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*sub.p*

*ff*

29

33

D-D#, G#-A



38  $\flat$

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

43

This page contains a musical score for an orchestra, starting at measure 43. The instruments and their parts are as follows:

- Flutes:** Fl. 1/Picc. (pp), Fl. 2 (pp)
- Oboes:** Ob. 1 (pp), Ob. 2 (pp)
- Clarinets:** Cl. 1 (pp), Cl. 2 (pp), Cl. 3 (pp), B. Cl. (rest)
- Saxophones:** A. Sax 1 (pp), A. Sax 2 (pp), T. Sax (rest), B. Sax (rest)
- Horns:** Hns. 1/3 (rest), Hns. 2/4 (mp)
- Trumpets:** Tpt. 1 (rest), Tpt. 2 (rest), Tpt. 3 (rest)
- Trombones:** Tbn. 1 (p), Tbn. 2 (p), B. Tbn. (rest)
- Euphonium and Bass:** Euph. (p), Tb. (rest), Bass (p)
- Percussion:** Timp. (D#-D, p), Perc. 1 (rest), Perc. 2 (rest), Perc. 3 (rest)

The score includes various musical notations such as dynamics (pp, p, mp, cresc.), articulation (accents), and performance instructions (trills, slurs). The key signature is one flat (Bb).

48

Fl. I/Picc *mp* *fff* to picc.

Fl. 2 *fff*

Ob. 1 *mf cresc.* *f cresc.* *fff*

Ob. 2 *fff*

Bn. 1 *ff* *fff*

Bn. 2 *fff*

Cl. 1 *mp cresc.* *fff*

Cl. 2 *fff*

Cl. 3 *mf cresc.* *fff*

B. Cl. *f* *fff*

A. Sax 1 *mf cresc.* *fff*

A. Sax 2 *fff*

T. Sax *f* *fff*

B. Sax *ff* *fff*

Hns. 1/3 *fff*

Hns. 2/4 *fff*

Tpt. 1 *f* *fff*

Tpt. 2 *f cresc.* *fff*

Tpt. 3 *f cresc.* *fff*

Tbn. 1 *mp* *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Euph. *fff*

Tb. *f* *fff*

Bass *fff*

Timp. *fff*

Perc. 1 *mp* *fff*

Perc. 2 *fff* snare and anvil

Perc. 3 *mf cresc.* *f* *fff*

# II. CIRCE'S COTTAGE

Where men feast jovially before they are transformed into pigs

Singly ♩. = 56

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1/Picc:** Features a *pico solo* and *mf* dynamic. The melody is marked with *Singly ♩. = 56*.
- Fl. 2:** Rests throughout the section.
- Ob. 1 & 2:** Rests throughout the section.
- Bn. 1 & 2:** Rests throughout the section.
- Cl. 1, 2, 3, & B. Cl.:** Rests throughout the section.
- A. Sax 1 & 2, T. Sax, & B. Sax:** Rests throughout the section.
- Hns. 1/3 & 2/4:** Rests throughout the section.
- Tpt. 1, 2, & 3:** Rests throughout the section.
- Tbn. 1, 2, & B. Tbn.:** Rests throughout the section.
- Euph. & Tb.:** Rests throughout the section.
- Bass:** Rests throughout the section.
- Timp.:** Marked with *A-G*, rests throughout the section.
- Perc. 1:** Features a *bell tree (random pitches)* with a *f* dynamic.
- Perc. 2 & 3:** Rests throughout the section.

6 Merrily ♩. = 80

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*f*

solo *pp.*

woodblock

*f*

10

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

13

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

15

15

solo straight mute

*f*

solo

pizz *f*

*mf*  
finger cymbals

16

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tbn.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

Fl. 1/Picc

Musical staff for Fl. 1/Picc, showing a whole rest.

Fl. 2

Musical staff for Fl. 2, featuring a melodic line with triplets and a *mf* dynamic marking.

Ob. 1

Musical staff for Ob. 1, featuring a melodic line with triplets and a *mf* dynamic marking.

Ob. 2

Musical staff for Ob. 2, featuring a melodic line with triplets.

Bn. 1

Musical staff for Bn. 1, featuring a rhythmic line with a *mf* dynamic marking.

Bn. 2

Musical staff for Bn. 2, featuring a rhythmic line with a *mf* dynamic marking.

Cl. 1

Musical staff for Cl. 1, showing a whole rest.

Cl. 2

Musical staff for Cl. 2, showing a whole rest.

Cl. 3

Musical staff for Cl. 3, showing a whole rest.

B. Cl.

Musical staff for B. Cl., showing a whole rest.

A. Sax 1

Musical staff for A. Sax 1, showing a whole rest.

A. Sax 2

Musical staff for A. Sax 2, showing a whole rest.

T. Sax

Musical staff for T. Sax, showing a whole rest.

B. Sax

Musical staff for B. Sax, showing a whole rest.

*19 tutti*

Hns. 1/3

Musical staff for Hns. 1/3, featuring a melodic line with a *f* dynamic marking.

Hns. 2/4

Musical staff for Hns. 2/4, featuring a melodic line with a *f* dynamic marking.

Tpt. 1

Musical staff for Tpt. 1, showing a whole rest.

Tpt. 2

Musical staff for Tpt. 2, showing a whole rest.

Tpt. 3

Musical staff for Tpt. 3, showing a whole rest.

Tbn. 1

Musical staff for Tbn. 1, featuring a melodic line with a *f* dynamic marking.

Tbn. 2

Musical staff for Tbn. 2, featuring a melodic line with a *f* dynamic marking.

B. Tbn.

Musical staff for B. Tbn., featuring a rhythmic line with a *mf* dynamic marking.

Euph.

Musical staff for Euph., featuring a rhythmic line with a *mf* dynamic marking.

Tb.

Musical staff for Tb., featuring a rhythmic line with a *mf* dynamic marking.

Bass

Musical staff for Bass, featuring a rhythmic line with a *mf* dynamic marking.

Timp.

Musical staff for Timp., showing a whole rest.

Perc. 1

Musical staff for Perc. 1, featuring a *sus. cym.* (suspended cymbal) part.

Perc. 2

Musical staff for Perc. 2, featuring a *woodblock* part with a *mf* dynamic marking.

Perc. 3

Musical staff for Perc. 3, showing a whole rest.

Fl. 1/Picc

Musical staff for Fl. 1/Picc. It begins with a measure of rest. At measure 23, it plays a melodic line starting on G4, marked *mf*. The line includes a trill on G4 and a grace note on A4.

Fl. 2

Musical staff for Fl. 2. It plays a rhythmic pattern of eighth notes with triplet markings (3) throughout the measures.

Ob. 1

Musical staff for Ob. 1. It plays a rhythmic pattern of eighth notes with triplet markings (3) throughout the measures.

Ob. 2

Musical staff for Ob. 2. It plays a rhythmic pattern of eighth notes with triplet markings (3) throughout the measures.

Bn. 1

Musical staff for Bn. 1. It plays a rhythmic pattern of eighth notes throughout the measures.

Bn. 2

Musical staff for Bn. 2. It plays a rhythmic pattern of eighth notes throughout the measures.

Cl. 1

Musical staff for Cl. 1. It begins with a measure of rest. At measure 23, it plays a melodic line starting on G4, marked *mf*. The line includes a trill on G4 and a grace note on A4.

Cl. 2

Musical staff for Cl. 2. It contains a measure of rest.

Cl. 3

Musical staff for Cl. 3. It contains a measure of rest.

B. Cl.

Musical staff for B. Cl. It plays a rhythmic pattern of eighth notes throughout the measures.

A. Sax 1

Musical staff for A. Sax 1. It contains a measure of rest.

A. Sax 2

Musical staff for A. Sax 2. It contains a measure of rest.

T. Sax

Musical staff for T. Sax. It contains a measure of rest.

B. Sax

Musical staff for B. Sax. It contains a measure of rest.

Hns. 1/3

Musical staff for Hns. 1/3. It plays a rhythmic pattern of eighth notes throughout the measures.

Hns. 2/4

Musical staff for Hns. 2/4. It plays a rhythmic pattern of eighth notes throughout the measures.

Tpt. 1

Musical staff for Tpt. 1. It begins with a measure of rest. At measure 23, it plays a melodic line starting on G4, marked *f* and *open*.

Tpt. 2

Musical staff for Tpt. 2. It begins with a measure of rest. At measure 23, it plays a melodic line starting on G4, marked *f*.

Tpt. 3

Musical staff for Tpt. 3. It contains a measure of rest.

Tbn. 1

Musical staff for Tbn. 1. It plays a rhythmic pattern of eighth notes throughout the measures.

Tbn. 2

Musical staff for Tbn. 2. It plays a rhythmic pattern of eighth notes throughout the measures.

B. Tbn.

Musical staff for B. Tbn. It plays a rhythmic pattern of eighth notes throughout the measures.

Euph.

Musical staff for Euph. It plays a rhythmic pattern of eighth notes throughout the measures.

Tb.

Musical staff for Tb. It plays a rhythmic pattern of eighth notes throughout the measures.

Bass

Musical staff for Bass. It plays a rhythmic pattern of eighth notes throughout the measures.

Timp.

Musical staff for Timp. It plays a rhythmic pattern of eighth notes throughout the measures.

Perc. 1

Musical staff for Perc. 1. It plays a rhythmic pattern of eighth notes throughout the measures.

Perc. 2

Musical staff for Perc. 2. It plays a rhythmic pattern of eighth notes throughout the measures.

Perc. 3

Musical staff for Perc. 3. It plays a melodic line starting on G4, marked *mf*. The line includes a trill on G4 and a grace note on A4.

*open f*

*frco*

B.D.

tenor drum

xyl.

*mf*

24

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*gradually get rowdier*

*cresc.*

*ff*

Fl. 1/Picc  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bn. 1  
 Bn. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 B. Sax  
 Hns. 1/3  
 Hns. 2/4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph.  
 Tb.  
 Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

Musical score for page 18, featuring various instruments including Flutes, Oboes, Clarinets, Saxophones, Brass, and Percussion. The score includes dynamic markings such as *ff* and *cresc.*, and articulation like accents and slurs. Measure numbers 27 and 12 are indicated. The score is arranged in a standard orchestral format with multiple staves per instrument.

cadenza

Fl. 1/Picc

29

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

A-G, F#-Eb

Timp.

Perc. 1

bell tree gliss. sim.

Perc. 2

guiro to vibes

Perc. 3

# III. HALLS OF HADES

The Land of the Dead

Mysteriously ♩ = 60

whistle tones (on piccolo)

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

tongue as fast as possible with little air support to create air pops

*f*

*mf*

*p*

tacet

Mysteriously ♩ = 60

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

sus. cymbal  
scrape with triangle beater

egg

bowed vibes

scrape tam-tam

*mp*

*mp*

*mp*

*mp*

6

flutter tongue on flute

*mf*

f.t.

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

6

8

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

cymbal on timpani gliss.

*mp*

gliss.

*pp*

Perc. 1

Perc. 2

Perc. 3

10

Fl. 1/Picc *mf* *f.t.* *f*

Fl. 2

Ob. 1 *f* *f.t.* *mf* flutter tongue

Ob. 2 *f* *mf* flutter tongue

Bn. 1 *p* *mp*

Bn. 2 *p* *mp*

Cl. 1 *mf* *mp* solo

Cl. 2 *f* *p* *mp* soli

Cl. 3 *f* *p* *mp* soli

B. Cl. *mp* solo

A. Sax 1 *f*

A. Sax 2

T. Sax

B. Sax *p*

Hns. 1/3 *stopped* *open* *mf* *p*

Hns. 2/4 *mute* *p*

Tpt. 1 *cup mute* *mp* *f*

Tpt. 2 *cup mute* *mp* *f*

Tpt. 3 *cup mute* *mp* *f*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Euph. *p*

Tb. *p*

Bass *p* *mp*

Timp. *gliss.*

Perc. 1

Perc. 2

Perc. 3 *vibes* *mf* *p* *mp*

flutter tongue

*mp*

on flute

*mp*

flutter tongue

*mp*

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*mf*

*ff*

*f*

14

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

cup mute

*mf*

cup mute

*mf*

cup mute

*mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

D crotale on timpani (hard yarn mallets)

gliss.

*sim.*

tam-tam (soft mallets)

*mp*

*mf*

to glock.

Perc. 1

Perc. 2

Perc. 3

Musical score for page 24, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Fl. 1/Picc, Fl. 2, Ob. 1, Ob. 2, Bn. 1, Bn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax 1, A. Sax 2, T. Sax, B. Sax, Hns. 1/3, Hns. 2/4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tb., Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The second system includes Hns. 1/3, Hns. 2/4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tb., Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, and dynamics. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). Percussion parts include bamboo chimes, egg, and sus. cymbal scrape with triangle beater. The score is marked with a rehearsal mark '18' at the beginning of the first system.

# IV. SIRENS

Sea Nymphs whose singing enchants men to their deaths

Smoothly ♩ = 63

9

Fl. 1/Picc

Fl. 2

Ob. 1  
solo  
mp

Ob. 2  
solo  
mp

Bn. 1  
p

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax  
p

Smoothly ♩ = 63

Hns. 1/3

Hns. 2/4

Tpt. 1  
tacet

Tpt. 2  
tacet

Tpt. 3  
tacet

Tbn. 1

Tbn. 2

B. Tbn.

Euph.  
p

Tb.  
pp

Bass  
p

Timp.  
pp

Perc. 1

Perc. 2  
metal wind chimes  
pp

Perc. 3  
glock.  
pp

to vibes

p

9

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. 1/Picc *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Bn. 1 *mp*

Bn. 2 *mp*

Cl. 1

Cl. 2 *p*

Cl. 3

B. Cl. *p*

A. Sax 1 *mp*

A. Sax 2

T. Sax *mp*

B. Sax *mp*

Hns. 1/3 *p*

Hns. 2/4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *mp*

Tb. *mp*

Bass *mp*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3

20

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

20

22

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*mf*

*f*

*p*

vibes

*mp*

*f*

28 29

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mp*

Fl. 1/Picc

Musical staff for Fl. 1/Picc. The staff contains a melodic line starting with a quintuplet of eighth notes, followed by a rest. A dynamic marking of *mp* is present. The staff concludes with a *p* dynamic marking.

Fl. 2

Musical staff for Fl. 2, which is mostly empty with a few rests.

Ob. 1

Musical staff for Ob. 1. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Ob. 2

Musical staff for Ob. 2. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Bn. 1

Musical staff for Bn. 1. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Bn. 2

Musical staff for Bn. 2. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Cl. 1

Musical staff for Cl. 1. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Cl. 2

Musical staff for Cl. 2, which is mostly empty with a few rests.

Cl. 3

Musical staff for Cl. 3, which is mostly empty with a few rests.

B. Cl.

Musical staff for B. Cl. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

A. Sax 1

Musical staff for A. Sax 1, which is mostly empty with a few rests.

A. Sax 2

Musical staff for A. Sax 2, which is mostly empty with a few rests.

T. Sax

Musical staff for T. Sax. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

B. Sax

Musical staff for B. Sax. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Hns. 1/3

Musical staff for Hns. 1/3. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Hns. 2/4

Musical staff for Hns. 2/4. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Tpt. 1

Musical staff for Tpt. 1, which is mostly empty with a few rests.

Tpt. 2

Musical staff for Tpt. 2, which is mostly empty with a few rests.

Tpt. 3

Musical staff for Tpt. 3, which is mostly empty with a few rests.

Tbn. 1

Musical staff for Tbn. 1. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Tbn. 2

Musical staff for Tbn. 2, which is mostly empty with a few rests.

B. Tbn.

Musical staff for B. Tbn., which is mostly empty with a few rests.

Euph.

Musical staff for Euph. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Tb.

Musical staff for Tb. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *p* is present.

Bass

Musical staff for Bass. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.

Timp.

Musical staff for Timp. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *p* is present.

Perc. 1

Musical staff for Perc. 1. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *p* is present.

Perc. 2

Musical staff for Perc. 2, which is mostly empty with a few rests.

Perc. 3

Musical staff for Perc. 3. The staff contains a melodic line with a quintuplet of eighth notes. A dynamic marking of *mp* is present.



# V. SCYLLA & CHARYBDIS

*A six-headed monster and a deadly whirlpool by which ships must try to pass*

With Intensity ♩ = 69

Fl. 1/Picc  
Fl. 2  
Ob. 1  
Ob. 2  
Bn. 1  
Bn. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax  
Hns. 1/3  
Hns. 2/4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tb.  
Bass  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

With Intensity ♩ = 69

solo  
mp  
5  
cresc.  
f

mp  
cresc.

E♭, A♭, D♭, A natural  
mp

bass drum  
p

7 *accel.*

Fl. 1/Picc piccolo

Fl. 2

Ob. 1

Ob. 2

Bn. 1 *p*

Bn. 2 *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

7 *accel.*

Hns. 1/3 *mf*

Hns. 2/4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2

B. Tbn.

Euph. *mp*  
*sub. p*

Tb. *ffz.* *mf*

Bass *p*

Timp. *hard mallets* *f* *secco*

Perc. 1

Perc. 2 *snare drum*

Perc. 3 *xylophone* *very dry - no pedal*



Fl. I/Picc  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bn. 1  
 Bn. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 B. Sax  
 Hns. 13  
 Hns. 24  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph.  
 Tuba  
 Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

*ff*

anvil  
 snare drum

*ff*



Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This page of a musical score, page 38, covers measures 23 and 24. The score is for a symphony orchestra and includes parts for the following instruments:

- Fl. I/Picc
- Fl. 2
- Ob. 1
- Ob. 2
- Bn. 1
- Bn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax 1
- A. Sax 2
- T. Sax
- B. Sax
- Hns. 1/3
- Hns. 2/4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tb.
- Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score is written in 8/8 time and features a key signature of one flat (B-flat major or D minor). The dynamic markings are *fff* (fortississimo) and *mf* (mezzo-forte). The percussion parts include snare drum, tom-toms, and cymbals. The woodwind and brass parts feature complex rhythmic patterns and melodic lines. The string parts (Bass, Timpani) provide a steady accompaniment.



28

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

snare drum

*p*

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*pp*

*pizz.*

*6*

*31* 



# VI. CALYPSO'S LAMENT

*A beautiful island goddess whose love for Odysseus is unrequited*

Mournfully  $\text{♩} = 63$

Fl. 1/Picc  
Fl. 2  
Ob. 1  
Ob. 2  
Bn. 1  
Bn. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax  
Hns. 1/3  
Hns. 2/4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tb.  
Bass  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Mournfully  $\text{♩} = 63$

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*p*  
*mp*  
*mf*  
*mp*  
*p*  
*tacet*  
*tacet*  
*tacet*  
*tacet*  
*tacet*  
*tacet*  
*tacet*  
*p*  
*tacet*  
finger cymbals  
egg

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

vibes

*p*

*mp*

*f*

*mf*

12

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*mp*

*pp*

*mf*

finger cymbals

egg

15

This page of a musical score contains the following parts and markings:

- Fl. 1/Picc:** Starts with a melodic line marked *f* (forte) and a dynamic hairpin.
- Fl. 2:** Rests throughout the page.
- Ob. 1 & 2:** Play a melodic line with triplets, marked *mf* (mezzo-forte).
- Bn. 1 & 2:** Rests throughout the page.
- Cl. 1:** Starts with a melodic line marked *f*, then *p* (piano) later in the page.
- Cl. 2 & 3:** Play a melodic line with triplets, marked *mf*.
- B. Cl.:** Rests throughout the page.
- A. Sax 1 & 2:** Rests throughout the page.
- T. Sax & B. Sax:** Rests throughout the page.
- Hns. 1/3 & 2/4:** Play a melodic line, marked *mf* and *p*.
- Tpt. 1, 2, & 3:** Rests throughout the page.
- Tbn. 1, 2, & 3:** Rests throughout the page.
- Euph. & Tb.:** Rests throughout the page.
- Bass:** Rests throughout the page.
- Timp.:** Rests throughout the page.
- Perc. 1 & 2:** Rests throughout the page.
- Perc. 3:** Plays a melodic line at the bottom of the page, marked *mp* and *p*.

Fl. 1/Picc *mp* *f*  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bn. 1 *mf*  
 Bn. 2 *mf*  
 Cl. 1 *ff*  
 Cl. 2  
 Cl. 3  
 B. Cl. *f*  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 B. Sax  
 Hns. 1/3 *mp* *f* *mp*  
 Hns. 2/4 *mp*  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph. *mp*  
 Tb. *mp*  
 Bass *mp* *f*  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3 *mp* *mf*

Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1  
*mp*

Cl. 2

Cl. 3

B. Cl.  
*mp*

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass  
*mp*

Timp.

Perc. 1  
finger cymbals

Perc. 2  
egg

Perc. 3  
to xylo.



This page of a musical score, numbered 50, contains parts for various instruments. The woodwind section includes Flute 1/Piccolo (triplets), Flute 2 (sixteenth-note patterns), Oboe 1 and 2 (sixteenth-note patterns), Bassoon 1 (quarter notes), Clarinet 1, 2, and 3 (sixteenth-note patterns), and Bass Clarinet. The brass section includes Trumpets 1, 2, and 3 (rests), Trombones 1, 2, and Bass Trombone (rests), Euphonium (quarter notes), and Tuba (rests). The percussion section includes Bass Drum (rests), Snare Drum (rests), and Tom-toms (rests). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments are mostly at rest.

51

51

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

7

Fl. I/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

add metal wind chimes

Fl. 1/Picc. *ritenuto* *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Bn. 1 *solo* *f*

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax

B. Sax

Hns. 1/3 *ritenuto* *f*

Hns. 2/4 *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2

B. Tbn. *solo* *f*

Euph.

Tb.

Bass *f*

Timp. *f*

Perc. 1 *sus. cym.* *mf*

Perc. 2

Perc. 3

This page of the musical score, page 54, contains the following parts and markings:

- Fl. 1/Picc:** Starts with a *mf* dynamic, moving to *ff* and *fff* by the end of the page.
- Fl. 2:** Starts with a *mf* dynamic, moving to *ff* and *fff*.
- Ob. 1 & 2:** Both start with a *mf* dynamic, moving to *ff* and *fff*.
- Bn. 1 & 2:** Both start with a *mf* dynamic, moving to *ff* and *fff*. The Bn. 1 part includes triplet markings.
- Cl. 1, 2, & 3:** All three start with a *mf* dynamic, moving to *ff* and *fff*.
- B. Cl.:** Starts with a *mf* dynamic, moving to *ff* and *fff*.
- A. Sax 1 & 2:** Both start with a *mf* dynamic, moving to *ff* and *fff*.
- T. Sax & B. Sax:** Both start with a *mf* dynamic, moving to *ff* and *fff*.
- Hns. 13 & 24:** Both start with a *mf* dynamic, moving to *ff* and *fff*.
- Tpt. 1, 2, & 3:** All three start with a *mf* dynamic, moving to *ff* and *fff*.
- Tbn. 1, 2, & 3:** All three start with a *mf* dynamic, moving to *ff* and *fff*. The B. Tbn. part includes triplet markings.
- Euph. & Tb.:** Both start with a *mf* dynamic, moving to *ff* and *fff*.
- Bass:** Starts with a *mf* dynamic, moving to *ff* and *fff*.
- Timp.:** Starts with a *mf* dynamic, moving to *ff* and *fff*.
- Perc. 1:** Includes parts for *bass drum* and *snare drum*, both starting with a *f* dynamic.
- Perc. 2:** Includes a part for *xylophone*, starting with a *f* dynamic.
- Perc. 3:** Starts with a *mf* dynamic, moving to *ff* and *fff*.

Fl. I/Picc  
Fl. 2  
Ob. 1  
Ob. 2  
Bn. 1  
Bn. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax  
Hns. 1/3  
Hns. 2/4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tb.  
Bass  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3



26 piccolo *tr* *ff*

Fl. 1/Picc

Fl. 2 *ff* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *tr* *ff*

Bn. 1 *tr* *ff*

Bn. 2 *tr* *ff*

Cl. 1 *tr* *ff*

Cl. 2 *tr* *ff*

Cl. 3 *tr* *ff*

B. Cl. *tr* *ff*

A. Sax 1 *tr* *ff*

A. Sax 2 *tr* *ff*

T. Sax *tr* *ff*

B. Sax *tr* *ff*

Hns. 1/3 *tr* *ff*

Hns. 2/4 *tr* *ff*

Tpt. 1 *tr* *ff*

Tpt. 2 *tr* *ff*

Tpt. 3 *tr* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *tr*

Tb. *tr*

Bass *tr*

Timp. *f* Db-C

Perc. 1 *f*

Perc. 2 crash cym. *f* cym.

Perc. 3 *ff*

31

Fl. I/Picc *sub-f*

Fl. 2

Ob. 1

Ob. 2 *ff*

Bn. 1 *sub-f*

Bn. 2 *sub-f*

Cl. 1

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *ff*

A. Sax 1

A. Sax 2 *f*

T. Sax *f*

B. Sax *f*

Hns. 1/3

Hns. 2/4 *mf*

Tpt. 1 *sub-f*

Tpt. 2

Tpt. 3 *ff*

Tbn. 1 *sub-f*

Tbn. 2 *sub-f*

B. Tbn. *sub-f*

Euph. *sub-f*

Tb. *f*

Bass *f*

Timp.

Perc. 1

Perc. 2 *snare drum* *mf*

Perc. 3 *f* *sf p*





Fl. I/Picc

Musical staff for Fl. I/Picc. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*. A *ritard* marking is present at the end of the staff.

Fl. 2

Musical staff for Fl. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Ob. 1

Musical staff for Ob. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Ob. 2

Musical staff for Ob. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Bn. 1

Musical staff for Bn. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Bn. 2

Musical staff for Bn. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Cl. 1

Musical staff for Cl. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Cl. 2

Musical staff for Cl. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Cl. 3

Musical staff for Cl. 3. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

B. Cl.

Musical staff for B. Cl. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

A. Sax 1

Musical staff for A. Sax 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

A. Sax 2

Musical staff for A. Sax 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

T. Sax

Musical staff for T. Sax. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

B. Sax

Musical staff for B. Sax. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Hns. 1/3

Musical staff for Hns. 1/3. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*. A *ritard* marking is present at the end of the staff.

Hns. 2/4

Musical staff for Hns. 2/4. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tpt. 1

Musical staff for Tpt. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tpt. 2

Musical staff for Tpt. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tpt. 3

Musical staff for Tpt. 3. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tbn. 1

Musical staff for Tbn. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tbn. 2

Musical staff for Tbn. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

B. Tbn.

Musical staff for B. Tbn. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Euph.

Musical staff for Euph. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Tb.

Musical staff for Tb. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Bass

Musical staff for Bass. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Timp.

Musical staff for Timp. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*. A *Bb-A* marking is present at the end of the staff.

Perc. 1

Musical staff for Perc. 1. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*. A *snare drum* marking is present at the end of the staff.

Perc. 2

Musical staff for Perc. 2. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*. A *glock.* marking is present at the end of the staff.

Perc. 3

Musical staff for Perc. 3. The staff contains a melodic line with trills and triplets. Dynamics include *f* and *tr<sup>b</sup> ff*.

Fl. 1/Picc  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Bn. 1  
 Bn. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 B. Sax  
 Hns. 1/3  
 Hns. 2/4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Euph.  
 Tuba  
 Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

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Fl. 1/Picc

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hns. 1/3

Hns. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tb.

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*sf p*

*p*







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