


**Belwin**

# FULL ORCHESTRA CONCERT LEVEL

# THE WINDS OF POSEIDON

From *THE ODYSSEY*

ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

|                          |                                                                                        |                                                                          |
|--------------------------|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| 1 Conductor              | 1 1st Trombone                                                                         | 2 Percussion III (Wind Chimes, Thunder Sheet, Whirling Tubes, Bass Drum) |
| 1 Piccolo                | 1 2nd Trombone                                                                         |                                                                          |
| 2 C Flute                | 1 3rd Trombone                                                                         |                                                                          |
| 1 1st Oboe               | 1 Tuba                                                                                 |                                                                          |
| 1 2nd Oboe               | 3 Mallet Percussion (Bells/ Chimes/Vibraphone)                                         | 1 Piano                                                                  |
| 1 1st B $\flat$ Clarinet | 1 Timpani (F-A-D-F) (Ocean Drum)                                                       | 8 1st Violin                                                             |
| 1 2nd B $\flat$ Clarinet | 2 Percussion I (Piccolo Triangle, Bass Drum, Snare Drum, Sleigh Bells, Whirling Tubes) | 8 2nd Violin                                                             |
| 1 Bassoon                |                                                                                        | 5 Viola                                                                  |
| 1 1st Horn in F          | 2 Percussion II (Suspended Cymbal, Crash Cymbals, Finger Cymbals, Whirling Tubes)      | 5 Cello                                                                  |
| 1 2nd Horn in F          |                                                                                        | 5 String Bass                                                            |
| 1 3rd Horn in F          |                                                                                        |                                                                          |
| 1 4th Horn in F          |                                                                                        |                                                                          |
| 1 1st B $\flat$ Trumpet  |                                                                                        |                                                                          |
| 1 2nd B $\flat$ Trumpet  |                                                                                        |                                                                          |
| 1 3rd B $\flat$ Trumpet  |                                                                                        |                                                                          |

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



## PROGRAM NOTES

Together, Homer's *Iliad* and *Odyssey* are often described as "the greatest story ever written," and perhaps the most popular works in ancient Greek literature. These epics have captivated readers' imaginations for over three thousand years. As *The Odyssey* begins, ten years have passed since the end of the Trojan War. Odysseus, hero of the war and King of Ithaca, has yet to return home. He has been shipwrecked on the island of Phaeacia, where he recounts his wanderings, torments and trials of the past ten years to the kind and gracious natives. The tale of his "odyssey" has been lauded as one of the most imaginative, fantastic, and influential works of literature of all time. Based upon this literary epic, *Symphony No. 2: The Odyssey* offers the listener an incredible series of musical adventures as they are seen through Odysseus's eyes.

THE WINDS OF POSEIDON is the second movement of *The Odyssey*. In this movement, Odysseus has angered Poseidon (Neptune), son of Cronus (Kronos) and king of the sea. Robert W. Smith paints a musical portrait of the powerful winds and waves that Poseidon summons, which propel Odysseus and his crew onward in their fantastic journey. The center section of the movement is inspired by the tale of the Sirens, whose beautiful and haunting songs lure sailors to their deaths on the rocks. Even if they are to live, anyone who unwarily draws in too close and hears the voices of the Sirens will never be welcomed home again by wife or children. Naturally, Odysseus is very curious and wants to hear the alluring musical phrases, so he devises a plan. He orders his men to plug their ears with wax and instructs them to lash him to the mast of the ship. Then, he warns them not to allow him loose, no matter how much he begs or prays.

THE WINDS OF POSEIDON is dedicated to Mr. Shane Schmeichel and the Armstrong High School Orchestra of Plymouth, Minnesota.

## NOTES TO THE CONDUCTOR

The opening cello solo should be very freely interpreted. I would suggest the first 8 bars be unconducted until the wind Chimes are cued, leading to the “flurry” at measure 10.

Although not notated, please direct the upper woodwinds and piano to play a slight crescendo on each figure leading to an accented quarter note (for example, beats 1 & 3 of measure 10). These figures represent Poseidon’s vengeful waves.

Beginning in measure 20, vertical alignment between the French horns and trumpets may be a concern. I would suggest isolating these two lines to ensure that the sections understand the intended “conversational” interaction.

Beginning in measure 28, the *divisi* sixteenth-note figures in the violins and upper woodwinds should be carefully balanced in order to create the desired effect. In this same section, the low strings and low brass should be very bold in their melodic statement. Beginning in measure 34, vertical alignment and rhythmic clarity may be an issue between the trumpets and the low strings/brass. Additionally, beginning in measure 40, the clarinets/bassoon/piano ostinato should be carefully balanced to the rest of the orchestra. Allow this figure to “surface” during the long decrescendo.

Beginning in measure 52, the chromatic lines (waves) should be very intense in both shape and placement within the beat. The string melody should be very bold, yet flowing, thereby allowing the winds to interact accordingly.

The French horn solo that begins in measure 104 should be played in tempo and conducted, but should maintain a sense of freedom. The vibraphone, piano and sleigh bell parts should be precisely together and on cue when responding to the horn call.

The “whirling tubes” are pieces of flexible tubing, approximately 1 to 2 inches in diameter, that have been cut to specific lengths to create the desired pitches. Please note that each tube will be approximately 3 to 4 feet in length, depending upon the diameter, and can produce multiple pitches, depending on the “whirling” speed.

The Sirens from Homer’s epic story are the inspiration for the vocal effects. To this end, the soprano and alto voices should dominate; however, tenor and bass voices should also sing to provide depth. Please adjust the octaves as needed for individual voices.

The tempo of this entire section can be adjusted to accommodate the oboe soloist and performance situation. Please feel free to interpret as you deem most musically effective for your circumstances. In contrast, the full orchestra entrance at measure 159 should be startling, as if the audience has been suddenly awakened from a daydream.

The performance of the final section of the work should be energized to the very end. The final crescendo during the fermata in measure 208 should be as dramatic and bold as possible, leading to the final note.

*Symphony No. 2: The Odyssey* consists of four movements: THE ILIAD, THE WINDS OF POSEIDON, THE ISLE OF CALYPSO and ITHACA. I hope that you will investigate the other movements of the work for your future programming needs or for a performance of the full symphony.

I hope that you, your orchestra and audience find THE WINDS OF POSEIDON to be a musically rewarding experience. Best wishes for a wonderful performance!



## CONDUCTOR SCORE

Duration - 6:15

## The Winds of Poseidon

Robert W. Smith (ASCAP)

from "The Odyssey"

Freely ♩ = 76

Piccolo

Flute

Oboes I II

B♭ Clarinets I II

Bassoon

F Horns I II III IV

B♭ Trumpets I II III

Trombones I II III

Tuba

Piano

Mallet Percussion (Bells, Chimes, Vibes)

Timpani (F-A-D-F) (Ocean Drum)

Percussion I (Pic. Triangle, Bass Dr., Snare Dr., Sleigh Bells, Whirling Tubes)

Percussion II (Sus. Cym. Crash Cym., Finger Cym., Whirling Tubes)

Percussion III (Wind Chimes, Thunder Sheet, Whirling Tubes, Bass Dr.)

Violins I II

Viola

Cello

String Bass

Cue: Cello

*mp* expressive

*mf*

*mp*

*mf*

Bar (Wind) Chimes

Freely ♩ = 76

Picc. *mp* *mf* *mp* *sim.*

Fl. *mp* *mf* *mp* *sim.*

I *mp*

Obs. II *mp*

I *mp* *mf* *mp* *sim.*

II *mp* *mf* *mp* *sim.*

Bsn. *mp* *mf* *mp* *sim.*

Hns. I *mp*

II *mp*

III *mp*

IV *mp*

I *mf* *urgent!*

II *mf* *urgent!*

III *mf* *urgent!*

I

II

III

Tuba

Pno. *mp* *mf* *mp* *sim.*

Mlts.

Timp.

Perc. I *mf*

Perc. II *p* *Sus Cym.* *mf*

Perc. III

I *mp* (V)

II *mp* (V)

Vla. *mp*

Cello *mp*

Str. Bass

II  
 I  
 Cls.  
 II  
 Bsn.  
 I  
 II  
 Hns.  
 III  
 IV  
 I  
 II  
 Tpts.  
 III  
 I  
 II  
 Tbns.  
 III  
 Tuba  
 Pno.  
 Mlts.  
 Timp.  
 Perc. I  
 Perc. II  
 Perc. III  
 I  
 Vlns.  
 II

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

II

Hns.

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

21 22 23 24 25

*mp* *mf* *f* *mp* *mf* *f* *p* *mf* *p*

26 27 29 30

Picc. *f* *mf*

Fl. *f* *mf*

I *f* *mf*

Obs. II *f* *mf*

I *f* *mf*

Cl. II *f* *mf*

Bsn. *f* *mf*

I *f* *ff*

II *f* *ff*

III *f* *ff*

IV *f* *ff*

I *f* *ff*

II *f* *ff*

III *f* *ff*

I *f* *f*

II *f* *f*

III *f* *f*

Tuba *f* *f*

Pno. *f* *f*

Mlt. *f* *f*

Timp. *p* *f*

Perc. I *f* *f*

Perc. II *mf* *p* *f*

Perc. III *f* *f*

Bells *f*

28

I *f* *mf* *div.*

II *f* *mf* *div.*

Vla. *f* *f*

Cello *f* *f*

Str. Bass *f* *f*



31 32 33 34 35

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlt.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

25047

36 37 38 39

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlt.

Timp.

Perc. I

Perc. II

Perc. III

Gong

Vlns.

I

II

Vla.

Cello

Str. Bass

25047

40 41 42 43 44 45 46

Picc. *mf* *flowing*

Fl.

I

Obs.

II

I

Cls. *mf*

II *mf*

Bsn. *mf*

I

Hns. *mf*

II

III

IV

I

Tpts. *mf*

II

III

I

Tbns. *mf*

II

III

Tuba

Pno. *mf*

Mlts. *f* *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

40 44

Vlns. *mf* *flowing*

II *mf* *flowing*

Vla. *mf* *flowing*

Cello *mf* *flowing*

Str. Bass *mf* *flowing*

Scape w/ triangle beater

Bar (Wind) Chimes

This is a musical score for the piece "The Rose Tree" (Op. 19, No. 5) by Robert Schumann. The score is arranged for a full orchestra and includes parts for the following instruments:

- Picc.
- Fl.
- I
- Obs.
- II
- I
- Cls.
- II
- Bsn.
- I
- II
- Hns.
- III
- IV
- I
- Tpts.
- II
- III
- I
- Tbns.
- II
- III
- Tuba
- Pno.
- Mlts.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- I
- Vlins.
- II
- Vla.
- Cello
- Str. Bass

The score is in 3/4 time and features a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Picc. 53 54 55 56 57 58

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Vlns.

I

II

Vla.

Cello

Str. Bass

To mallets

Legal Use Requires Purchase

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65 66 67 68 69 70

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

(V)

71 72 73 74 75 76

Picc. *mf*

Fl. *mf*

I

Obs. II

Cl. I *mf*

Cl. II *mf*

Bsn. *ff*

I

Hns. II *ff*

III

IV

I *ff*

Tpts. II *ff*

III *ff*

I *ff*

Tbns. II *ff*

III *ff*

Tuba *ff*

Pno. *ff*

Mlts. *mf*

Timp. *ff*

Perc. I *f*

Perc. II *f*

Perc. III *f*

71 *div.*

I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *ff*

St. Mute *mf*

St. Mute *mf*

St. Mute *mf*

St. Mute *mf*

St. Mute *mf*

St. Mute *mf*

St. Mute *mf*

Scrape w/ triangle beater

Bar (Wind) Chimes



This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include Picc., Fl., I, Obs., II, Cls., I, II, Bsn., I, II, Hns., III, IV, I, II, Tpts., III, I, II, Tbns., III, Tuba, Pno., Mts., Timp., Perc. I, II, III, Vlns., I, II, Vla., Cello, and Str. Bass. The score is written in standard musical notation with staves for each instrument. A large red watermark "Preview" is overlaid diagonally across the page, and a smaller red watermark "Legal Use Requires Purchase" is also visible. The page number "17" is in the top right corner. The score includes measures 77, 78, 79, 80, and 81. The key signature is one sharp (F#). The tempo and dynamics are not explicitly stated on this page.

82 83 84 85 86

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

*f* *sfz* *mp* *f* *sfz* *mp* *f* *sfz* *mp*

> "dizzy"

V



92

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

II

Hns.

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

92

I

Vlins.

II

Vla.

Cello

Str. Bass

25047

98 99 100 101

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Chimes

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Thunderbolts!

Vlns.

I

II

Vla.

Cello

Str. Bass

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114 **"Sirens"**  
Slightly Faster  $\text{♩} = 80$

118

Picc.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Fl.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

I.  $\text{mf}$  Solo  $\text{mf}$  Tutti

Obs.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

II.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

I.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Cls.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

II.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Bsn.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

I.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Hns.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

II.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

III.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

IV.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

I.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Tpts.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

II.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

III.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

I.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Tbns.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

II.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

III.  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Tuba  $\text{mp}$  Sing iAh,i adjusting octaves as needed thru measure 157

Pno. Synth: Syn. Strings  $\text{mp}$

Mlts. (Vibes)  $\text{mp}$

Timp. Ocean Drum(s)  $\text{mp}$

Perc. I Whirling Tubes (F, C, or G)  $\text{mp}$

Perc. II Whirling Tubes (F, C, or G)  $\text{mp}$

Perc. III Whirling Tubes (F, C, or G)  $\text{mp}$

114 **"Sirens"**  
Slightly Faster  $\text{♩} = 80$

118 Cue: Oboe

I.  $\text{mf}$

II.  $\text{mf}$

Vla.  $\text{mf}$

Cello  $\text{mp}$  div. (V)

Str. Bass  $\text{mp}$  (V)

25047



137 138 139 140 141 142 143 144 145 146 147

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

*mf* *mp* *mf* *mp* *mf* *mp* *f* *mf*

rit.

150 Gently

rit.

148 149 151 152 153 154 155 156 157 158

Picc. Fl. Obs. I II Cls. I II Bsn. Hns. I II III IV Tpts. I II III Tbns. I II III Tuba Pno. Mlts. Timp. Perc. I Perc. II Perc. III

*mf* *f* *mf* *f* *mp* *mp*

Ocean Drum(s)

Whirling Tubes (F, C, or G) into the distance //

Whirling Tubes (F, C, or G) into the distance //

Whirling Tubes (F, C, or G) into the distance //

rit. 150 Gently Cue: Oboe rit.

Vlns. I II Vla. Cello Str. Bass

*f* *mf* *f* *mf* *mp*

## 159 With Startled Energy! ♩ = 160

Picc. *f*

Fl. *f*

I *f*

Obs. II *f*

I *f*

Cls. II *f*

Bsn. *f*

I *f*

Hns. II *f*

III *f*

IV *f*

I *f*

Tpts. II *f*

III *f*

I *f*

Tbns. II *f*

III *f*

Tuba *f*

Pno.

Mlts. Bells

Timp. *f*

Perc. I *p*

Perc. II *p*

Perc. III *p*

Thundersheet

## 159 With Startled Energy! ♩ = 160

I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

165 166 167 168 169 170 171

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Vlns.

I

II

Vla.

Cello

Str. Bass

25047

172 173 174 175 176 177

Picc. *mf*

Fl. *mf*

I

Obs. II

I *mf*

Cls. II *mf*

Bsn. *mf*

I

Hns. II

III

IV

I *mf*

Tpts. II *mf*

III *mf*

I *mf*

Tbns. II *mf*

III *mf*

Tuba

Pno. *mf*

Mlts. *mf*

Timp.

Perc. I

Perc. II *mf*

Perc. III

Scrape w/ triangle beater

Bar (Wind) Chimes

173

I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass

178 179 180 181 182

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

II

Hns.

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

I

Vlns.

II

Vla.

Cello

Str. Bass

*mf*

*sfz*

*V*

This image shows a page of a musical score, measures 183 through 188. The score is for a symphony and includes parts for the following instruments:

- Picc.
- Fl.
- I
- Obs.
- II
- I
- Cls.
- II
- Bsn.
- I
- II
- Hns.
- III
- IV
- I
- Tpts.
- II
- III
- I
- Tbns.
- II
- III
- Tuba
- Pno.
- Mits.
- Timp.
- Perc. I
- Perc. II
- Perc. III
- I
- Vlins.
- II
- Vla.
- Cello
- Str. Bass

The score is written in 4/4 time. The key signature is one flat (B-flat). The music features various dynamics, including *mp* (mezzo-piano), *mf* (mezzo-forte), and *sf* (sforzando). A large red watermark "Preview Only" is overlaid diagonally across the page.

Picc.

Fl.

I

Obs.

II

I

Cls.

II

Bsn.

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Pno.

Mlts.

Timp.

Perc. I

Perc. II

Perc. III

Thundersheet

I

Vlns.

II

Vla.

Cello

Str. Bass

189

191

192

193

194

25047



25047

204

(Whole step tr.)

202

203

205

206

207

208

209

204

(V)

(V)

(V)

**Preview Only**  
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**Preview Only**  
Legal Use Requires Purchase