

THE CURSE OF POLYPHEMUS

Harry Richards

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Tierolff for Band No. 26 "TALES OF A CASTLE"

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Tierolff Muziekcentrale

Postbus 18
Markt 90-92
4700 AA Roosendaal/Nederland
Tel.: ++ 31 (0) 165 541255
Fax: ++ 31 (0) 165 558339
Website: www.tierolff.nl
E-mail: info@tierolff.nl

Fanfare Band

Full score 1

Bb Soprano Saxophone 2

Eb Alto Saxophone 1 (FA) 1

Eb Alto Saxophone 2 (FA) 1

Bb Tenor Saxophone (FA) 2

Eb Baritone Saxophone (FA) 1

Bb Flugelhorn 1 5

Bb Flugelhorn 2 5

Bb Flugelhorn 3 5

Eb Cornet 1

Bb Trumpet 1 2

Bb Trumpet 2 2

Bb Trumpet 3 2

F Horn 1 1

F Horn 2 1

F Horn 3 1

Eb Horn 1 1

Eb Horn 2 1

Eb Horn 3 1

C Trombone 1 1

C Trombone 2 1

C Trombone 3 1

Bb Trombone 1 bass clef 1

Bb Trombone 2 bass clef 1

Bb Trombone 3 bass clef 1

Bb Trombone 1 treble clef 1

Bb Trombone 2 treble clef 1

Bb Trombone 3 treble clef 1

Bb Baritone treble clef 3

Bb Baritone bass clef 2

Eb Bass bass clef 2

Eb Bass treble clef 2

Bb Bass bass clef 2

Bb Bass treble clef 2

Percussion 1 2

Percussion 2 2

Timpani 1

Mallet Percussion 2

THE CURSE OF POLYPHEMUS

Nederlands:

(De Vloek Van Polyphemus) Polyphemus is één van de brute éénoogige reuzen uit de Griekse mythologie. Op zijn reis naar huis (Ithaka) kwam Odysseus met zijn kameraden terecht in de grot van Polyphemus, de zoon van Poseidon. De Cyclop luste wel een lekker hapje, beukte enkele kameraden van Odysseus tegen de rotsen en at ze vervolgens op. Daarna plaatste hij een groot rotsblok voor de uitgang van de grot om de rest gevangen te houden. Odysseus dacht na en verzon een list om samen met zijn kameraden te ontsnappen uit de grot en liet Polyphemus enkele zakken met sterke wijn drinken. Polyphemus werd uiteraard dronken en kwam in gesprek met Odysseus. ‘Je bent nog niet zo'n slechte vent,’ mompelde Polyphemus. ‘Wat is je naam?’ ‘Ik heet Niemand’, zei Odysseus. Toen de reus uiteindelijk sliep, deed Odysseus een puntige boomstam in het vuur en stak deze in het oog van Polyphemus. Omdat de Cyclop schreeuwde dat ‘Niemand’ hem had neergestoken, dachten de andere Cyclopen dat hij gek was geworden en dus lieten zij hem aan zijn lot over.

Odysseus en zijn mannen konden toen nog niet ontsnappen, want de grote rots lag nog steeds voor de uitgang. Toen later de schapen van Polyphemus begonnen te mekkeren, haalde de Cyclop het rotsblok weg, zodat de beesten naar buiten konden. De listige Odysseus had ondertussen bedacht dat hij en zijn mannen zich onder aan de buiken van de schapen konden vasthouden, zo kon de Cyclop hen niet betasten. Het slimme idee lukte en zo konden Odysseus en zijn mannen ontsnappen aan Polyphemus. De Cyclop liet het er echter niet bij zitten, hij vroeg zijn vader Poseidon om hulp. Poseidon vervloekte vervolgens Odysseus, waardoor zijn reis naar Ithaka uiteindelijk net zo lang zou duren als de Trojaanse oorlog.

English:

Polyphemus is one of the barbaric, one-eyed giants from the ancient Greek mythology. On his way home (Ithaca), Odysseus and his men end up in Polyphemus' cave – Polyphemus being Poseidon's son. The Cyclops was in for a meal, so he crushed some men against the rocks and immediately devours some. Then he blocks the cave entrance with a great stone, trapping Odysseus' remaining friends. Odysseus devises a clever escape plan: he gives to Polyphemus strong, un-watered wine. Of course, this made Polyphemus drunk. He says “You’re not such a bad guys” asks for Odysseus’ name, who responds with “My name is nobody.” When the giant was asleep, Odysseus lights a massive olivewood club and drives the flaming stake into Polyphemus’ eye, blinding him. Because the Cyclops is yelling ‘Nobody’ has hurt him, the other Cyclopes think he is making a fool out of them and they go away.

Odysseus and his friends still couldn’t escape, because they were still trapped inside the cave. When Polyphemus’ sheep started to bleat, he removed the stone so the animals could go outside to graze. Meanwhile, clever Odysseus had thought of the idea of tying themselves to the undersides of Polyphemus’ sheep, so he couldn’t feel them on their backs. This plan succeeded and Odysseus and his men could safely escape. The Cyclops however prayed to his father, Poseidon, for revenge. Poseidon then curses Odysseus, because of which his journey back to Ithaca would take almost as long as the Trojan War.

Deutsch:

(Der Fluch von Polyphemos) Polyphemos ist ein brutaler einäugiger Riese aus der griechischen Mythologie. Während seiner Heimfahrt nach Hause (Ithaka) landete Odysseus mit seinen Kameraden in der Grotte von Polyphemos, dem Sohn von Poseidon. Der Zyklop zerschmetterte einige Kameraden von Odysseus an dem Felsen und verspeiste sie nachher. Dann schob er einen großen Felsblock vor dem Ausgang der Grotte um die übrigen Leute gefangen zu halten. Odysseus bedacht sich und erfand eine List um mit seinen Kameraden aus der Grotte zu fliehen. Er machte Polyphemos mit einigen Säcken starkem Wein betrunken und verwickelte ihn in ein Gespräch! „Du bist ja noch kein schlechter Kerl“ murmelte Polyphemos. „Wie heißt du?“ fragte er. „Mein Name ist niemand“ erwiderte Odysseus. Als der Riese letzten Endes einschlief, nahm Odysseus einen spitzen Baumstamm und trieb ihn in das Auge von Polyphemos. Weil der Zyklop schrie dass „Niemand“ ihn niedergestochen hatte, dachten die anderen Zyklopen dass

Polyphemos verrückt geworden war und überließen ihn seinem Schicksal. Odysseus und seine Kameraden konnten aber noch nicht entwischen, denn der große Felsblock lag immer noch vor dem Ausgang. Wenn die Schafe von Polyphemos zu meckern anfingen, beseitigte der Zyklop den Felsblock so dass die Tiere herausgehen könnten. Der schlaue Odysseus hatte inzwischen erdacht dass er und seine Kameraden sich unten den Bäuchen der Schafe festklammern konnten so dass der Zyklop sie nicht betasten konnte. Die schlaue List gelang und so konnte Odysseus und seine Kameraden entwischen. Der Zyklop gab aber nicht auf und bat seinen Vater Poseidon um Hilfe. Darauf verfluchte Poseidon Odysseus so dass seine Reise nach Ithaka letzten Endes eben so lange wie der Trojanische Krieg dauerte.

Français:

(La Malédiction de Polyphème) Polyphème est un géant borgne rustre de la mythologie grecque. Lors de son retour vers Ithaque, Ulysse et ses compagnons se perdent dans la grotte de Polyphème, fils de Poséidon. Le Cyclope affamé fracassa quelques compagnons d'Ulysse contre les rochers et les dévora. Puis, il plaça un grand rocher devant l'entrée de la grotte pour éviter que les autres ne s'enfuient. Ulysse inventa une ruse pour s'échapper de la grotte avec ses compagnons. Il enivra Polyphème en lui faisant boire plusieurs sacs de vin fort. Polyphème devint effectivement ivre et entama une conversation avec Ulysse. 'Tu n'es pas un si mauvais type' lui murmura Polyphème. 'Comment t'appelles-tu ?'. 'Mon nom est personne' lui répondit Ulysse. Lorsque le géant fut endormi, Ulysse aiguise un énorme pieu qu'il fit rougir au feu et l'enfonça dans l'œil unique du Cyclope. Lorsque ce dernier cria que 'Personne' l'avait aveuglé, les autres cyclopes crurent qu'il était devenu fou et l'abandonnèrent. Ulysse et ses compagnons ne purent encore s'échapper à cause du grand rocher devant l'entrée. Lorsque les moutons de Polyphème se mirent à bêler, le Cyclope dégagée l'entrée. Le futé Ulysse et ses compagnons se cramponnèrent au-dessous des moutons afin que Polyphème ne puisse les tâter. La ruse réussit et Ulysse et ses compagnons purent échapper à Polyphème. Toutefois, ce dernier n'abandonna point et implora son père Poséidon de l'aider. Poséidon jeta un sort sur Ulysse et c'est ainsi que son voyage vers Ithaque dura aussi longtemps que la Guerre de Troyes.

Full Score
(Fanfare Band)

THE CURSE OF POLYPHEMUS (ΠΟΛΥΦΗΜΟΥ ΚΑΤΑΡΑ)

Harry Richards

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Eb Cnt.
Flghn. 1
Flghn. 2
Flghn. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
Eb Bs.
Bb Bs.
Timp.
Mall. Perc.
Perc. 1

6 7 8 9 10

— THE CURSE OF POLYPHEMUS —

S. Sax.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Eb Cnt.
Flghn. 1
Flghn. 2
Flghn. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bb Brtn.
Eb Bs.
Bb Bs.
Timp.
Mall. Perc.
Perc. 1
Perc. 2

11 12 13 14 15

— THE CURSE OF POLYPHEMUS —

Musical score for measures 16 through 20. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, and Perc. 2. The instrumentation consists primarily of woodwind and brass instruments, with some percussion. Measure 16 features sustained notes and eighth-note patterns. Measures 17-19 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 20 concludes with a dynamic marking of *mf*.

16 17 18 19 20

— THE CURSE OF POLYPHEMUS —

Musical score for measures 21 through 24. The score continues with the same instrumentation: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, and Perc. 2. The music becomes more dynamic and energetic, with frequent use of sixteenth-note patterns and sustained notes. Measure 21 starts with a dynamic *f*. Measures 22-23 feature sustained notes and eighth-note patterns. Measure 24 concludes with a dynamic marking of *f* and a performance instruction "Cymb. a 2".

21 22 23 24

— THE CURSE OF POLYPHEMUS —

Ritentu

(52) $\text{♩} = 120$

This musical score page shows a complex arrangement for orchestra and percussion. The instrumentation includes S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1, 2. The tempo is marked 'Ritentu' at measure 52, with a tempo of $\text{♩} = 120$. Dynamics range from *p* to *ff*. Measure 30 starts with a dynamic of *p*, followed by *ff* at measure 31. Measures 32-34 show various dynamics including *ff*, *f*, *mf*, and *p*. Measures 35-38 continue with similar patterns of *ff*, *f*, and *mf*. The score also includes a section for Marimba.

30 31 *ff* 32 33 34 *f* 35 36 37 38

This page continues the musical score from measure 39 to 47. The instrumentation remains the same: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1, 2. The dynamics are consistent with the previous page, featuring *f* and *mf* throughout. Measures 39-47 maintain the established rhythmic and dynamic patterns.

39 40 41 42 *f* 43 44 45 46 *f*

Musical score page 9. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. The score shows various dynamics and performance instructions, including *f*, *ff*, and *Tubular bells*.

48 49 50 51 52 53 54 55 56 57

Musical score page 10. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. The score shows various dynamics and performance instructions, including *ff*, *mf*, and *Susp. Cymb.*

58 59 60 61 62 63 64 65 66 67

Musical score page 11 (Measures 68-77). The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. Dynamics include *mf*, *ff*, and *f*. Measure 75 features a Xylophone part.

Musical score page 12 (Measures 78-87). The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. Dynamics include *mp*, *ff*, and *mf*.

Musical score page 13 featuring 21 instrument staves. The instruments include: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, and Perc. 2. Measure numbers 88 through 97 are indicated at the bottom.

Instrumental parts shown:

- S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, Perc. 2

Measure numbers: 88, 89, 90, 91, 92, 93, 94, 95, 96, 97

Musical score page 14 featuring 21 instrument staves. The instruments include: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, and Perc. 2. Measure numbers 98 through 107 are indicated at the bottom. A dynamic instruction "Vibraphone with mtoe" is present in measure 104.

Instrumental parts shown:

- S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, Perc. 2

Measure numbers: 98, 99, 100, 101, 102, 103, 104, 105, 106, 107

Ritenuito (135) ♩ = 69

S. Sax.

A. Sax. 1 Solo *mf* Cue Tbn. 1

A. Sax. 2 *p* Cue Tbn. 2

T. Sax. *p* Cue Tbn. 3

B. Sax. *p*

Eb Cnt.

Flghn. 1 *p*

Flghn. 2 *pp*

Flghn. 3 *pp*

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bb Brtn. *p*

Eb Bs. *p*

Bb Bs. *p*

Timp. *p*

Mall. Perc.

Perc. 1 *p*

Perc. 2 *p*

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Cnt.

Flghn. 1

(dfl.)

p

Flghn. 2

p

Flghn. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bb Brtn.

Eb Bs.

Bb Bs.

Tim.

Hall. Perc.

Perc. 1

Perc. 2

Susp. Cymb.

p

mf

f

f

141

142

143

144

145

146

147

148

Musical score for page 32 (measures 235-242). The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. Measure 237 starts with a dynamic *f*. Measures 238-240 feature eighth-note patterns. Measures 241-242 end with a dynamic *mf*.

Musical score for page 33 (measures 243-252). The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., and Perc. 1. Measures 243-245 show eighth-note patterns. Measures 246-252 end with a dynamic *mf*.

A musical score for orchestra and percussion, spanning measures 253 to 261. The score includes parts for S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Cnt., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Timp., Mall. Perc., Perc. 1, and Perc. 2. The instrumentation is primarily woodwind and brass, with some rhythmic support from percussion. Measure 253 features sustained notes from the brass and woodwinds. Measures 254-256 show a rhythmic pattern of eighth-note pairs in the woodwinds. Measures 257-258 feature sustained notes from the brass and woodwinds. Measures 259-261 show a rhythmic pattern of eighth-note pairs in the woodwinds.

253 254 255 256 257 258 259 260 261