

Achilles' Wrath - Sean O'Laughlin

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18			
Form	Introduction - uses Motive 1									Intro to A - Uses Quazi-motive 3			A - Main Melody								
Phrase Structure																					
Tempo	Slowly: Quarter Note=68									Fast: Quarter=132											
Dynamics	ww P				tutti p				mf	tutti f - p ct 2	cresc		mf cresc	f - mf perc			cresc s. cym				
Meter/Rhythm	4 4																				
Tonality	C phrygian - notes incl. C,Db,Eb,F,G,Ab,Bb,C									Bb Major											
Harmonic Motion	i BCI/BS 154b3 i vii IV I									II II9 ii V I											
Orchestration	Woodwind choir - Fl/Ob/Cl/AS melody			BCI/ BS/ Bsn			Add brass choir - Trp/Hn Melody, Fl/Cl/Sax answer			Winds/Perc 8th note battle (see above rhy. Perc play in rest						Trp/Hn melody, LB/WW rhythmic background					
General Character	Ominous - foreshadows later events									Building excitement						full of excitement yet trepidation for the battle to come					
Means for Expression	Keep pattern legato and small.									Stress piano on count 2						"Ships sailing toward Troy"					
Conducting Concerns/ Rehearsal Considerations	Don't let percussion play too loud				Allow the color of the cym and gong scrape to be heard.					Constant 8th notes, winds and perc. trading. Have winds match length with percussion						Pay close attention to the slurs in the melody. It adds a contrast to what is going on around. Slap stick					

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Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
Form	A1 - Melody in more parts, differant background											B							
Phrase Structure																			
Tempo																			
Dynamics	decre sd roll		cresc perc				cresc s. cym		decre sd roll		cresc s. cym	ww p				cresc s. cym			
Meter/Rhythm															2 4				
Tonality	Centered around Relative Minor																		
Harmonic Motion												vi(gm) iii(dm)	v(fm) ii(cm)	I(Bb)	V(F)	vi(gm) V(F/A)	VI (Eb sus2)	VI (Eb)	
Orchestration	same melody, background more active	Fl/Ob/Cl/AS/TS/Trp/ Hn melody, all else rhythmic bkgd.										Wood- wind Choir	Quazi Motive 4, Fl/Ob/Cl/S ax						
General Character	Quasi-legato melody with an aggressive accomp.											Flowing and lyrical							
Means for Expression	Full - first dynamic peak											small and very legato pattern							
Conducting Concerns/ Rehearsal Considerations	Don't let low brass and woodwinds be too aggressive with accents, but make sure they are equal to the melody											Allow the winds to hear the triangle. This will allow them to really line up half notes					listen for the resolution in Cl2/TS		

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Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53			
Form			A2 - with new countermelody										A - Transitional - uses first measure of melody canonically							
Phrase Structure																				
Tempo																				
Dynamics			fp cresc	f - mf perc		cresc s. cym				subito p	mf		fp cresc	mf		cresc on ct 3				
Meter/Rhythm																				
Tonality																				
Harmonic Motion	Bb	F	Bb Major										I (Bb)	IV (Eb)	VI (G)	v:ii (Gm)				
Orchestration	Brass Fanfare - Motive 4		Cl/TS/Trp/Hn Melody FI/AS NEW Cntrmldy, driving SD pattern										WW Choir	Brass Fanfare - Motive 4		Full				
General Character	fanfare		excitement continues										Pen-sive	fanfare		Sensing Danger				
Means for Expression	stress accents and fp												small pattern	aggressive but not too loud (mf)						
Conducting Concerns/ Rehearsal Considerations			Let FI/AS/mallet countermelody be heard. These voices have to be louder than the rest										Echo needs to be heard as such. fp!!							

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Measure #	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	
Form	Percussion Interlude				Introduction to C - uses motive 2 and 3									C - Uses motive 1,2,3						
Phrase Structure																				
Tempo	• tempo stays same •																			
Dynamics	f - mf perc				p - LB/ WW									mp - mf Fl/Cl/ AS						
Meter/Rhythm																				
Tonality	C phrygian																			
Harmonic Motion	i (cm)																			
Orchestration	Percussion - centered around motive 3				<b>LB/WW Motive 2</b> Percussion Motive 3									<b>Trp/Hn Motive 1</b> LB/WW Motive 2 Percussion Motive 3						
General Character					Distant rumble									Closer						
Means for Expression	•				• Keep pattern smaller than you think you need. The engine is starting to get going...let it raise slowly									•						
Conducting Concerns/ Rehearsal Considerations	Percussion need to be intense. Crisp playing but not too loud...yet				Allow the perc to be the drive. LB/WW just go with the flow									6th pos. F in trombone helps quickness Trp/Hn join perc in the drivers seat, doesn't need to be too loud. Stress correct volume!(mp)						

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Measure #	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90				
Form	C1 - full orchestration										D - uses motive 3 rhythm & motive 1 notes				Perc. Interlude		C2 - with motive 1 harmony					
Phrase Structure																						
Tempo											• •											
Dynamics	cresc s. cym mf					cresc s. cym					f											
Meter/Rhythm																						
Tonality																						
Harmonic Motion																						
Orchestration	<b>Fl/Ob/Cl/AS Mtv 1</b> Trp/Hn/LB/WW Mtv 2 Percussion Mtv 3 <b>SD/BD more active</b>										Tutti Winds - Mtv 1 vs. Percussion in rests				Fl/Cl/AS Mtv1 Quazi mtv. 4 all other winds Mtv2 Perc Mtv3							
General Character	Closer YET										Battle here, but not at full bore...yet				Battle Continues							
Means for Expression	Cue SD. Their ostinato pattern changes here										• • Big, crisp pattern											
Conducting Concerns/ Rehearsal Considerations	Cr.Cym & Gong not too loud, but loud enough to be heard. Work gliss. in hi ww.										• • Allow perc to drive volume				Perc likes to slow. Push tempo cue in on Cr Cym and gong							

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Measure #	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109						
Form						Coda Section - uses C section material			Uses D material- mm. 82 and 83 repeated twice			Motive 1 in version of canon Motive 2			End of Motive 3										
Phrase Structure																									
Tempo																									
Dynamics	cresc s. cym					cresc s. cym ff						subito p			cresc f			cresc ff - f perc							
Meter/Rhythm																									
Tonality						C phry Db Maj.			C phry Gb Maj			C phry			<b>C Major</b>										
Harmonic Motion																									
Orchestration						F/C/AS/T pt/Hn		LB/WW		F/C/AS/T pt/Hn		LB/WW		Tutti Winds - Mtv 1 vs. Percussion in rests			F/C/AS		F/C/AS/Tpt/Hn		LB/WW		ALL		
General Character	Battle now at full bore.									Quiet and push to end															
Means for Expression	Let it go!! But of course, not blasty																								
Conducting Concerns/ Rehearsal Considerations	cue in on Cr Cym and gong					Provide every opportunity for this to be the loudest point in the piece. Bells up, out of stands										Hear each entrance. Don't allow those playing to overplay those coming in.									