

Olympus

Barry E. Kopetz

1 Full Score	3 Cornet 1
8 Flute (opt. Piccolo)	6 Cornet 2,3
2 Oboe	2 F Horn 1
2 Bassoon	2 F Horn 2
3 Clarinet 1	2 Trombone 1
3 Clarinet 2	2 Trombone 2
3 Clarinet 3	2 Trombone 3
2 Bass Clarinet	2 Baritone B.C.
2 Alto Saxophone 1	1 Baritone T.C.
2 Alto Saxophone 2	5 Tuba
2 Tenor Saxophone	1 Timpani
1 Baritone Saxophone	2 Chimes, Bells, Xylophone
	2 Snare Drum, Bass Drum
	3 Sus. Cymbal, Tambourine, Crash Cymbals, Traingle, Mark Tree

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Rehearsal Suggestions

The key to success during the opening bars is to remember the geographic location that the fanfare represents. This is dramatic music and should be played with great breadth of tone and a most majestic quality. It is not necessary to accent the individual notes. Rather, the fullness of sound is what is required here.

The music changes character at measure 7. This is the gathering of the gods upon the peak of Mount Olympus and should be played with the royal dignity befitting those who rise above the mere mortals of the earth. A good *sostenuto* in the low brass section accompanied by unified phrasing will provide the appropriate backdrop for the dignified melodic line played in the trumpet section.

It will be important to allow the soaring countermelody at measure 29 to be clearly delineated above the texture. Soften the inner parts as necessary in order to achieve this important goal. Bring out the moving line in the flute, clarinet and trumpet in measures 38 through 41 as the music gently recedes. This section should provide the sensation of an eagle landing high upon its perch near the top of the mountain. The view from such a location is priceless, and gliding into the *Andante* followed by a gentle landing is the imagery used here.

The *Andante con poco mosso* is to be played most expressively. The unison clarinets present the theme and a legato articulation style will bring out the expressive nature of the music. As in the earlier section, care should be taken to ensure that the countermelody is clearly heard, performed in a soaring style. One important suggestion is that the music should be performed softly. It is recommended that this factor be exaggerated for the contrast that it provides to the first theme.

The slight *ritardando* at measure 62 is a preparation for the variant of the theme that appears at measure 63. As such, a slightly accelerated tempo brings out the theme in a musical manner. Take care that the melody is not allowed to move too rapidly or the character of the theme will be quite different than intended. Good balance holds the key to successful interpretation in this portion of the music and as the music grows, the theme should never have to strain in order to be heard. Rather, all other forces should be restrained. Percussion parts should be performed delicately and remain on the reserved side of the dynamic spectrum. The cadence at measure 86 should be sustained as one would do if watching a beautiful sunset from a mountain peak high above the earth.

The music fills with tension at measure 87 and the motive that introduces this transitional section should be carefully articulated. Each of the alternating eighth note passages should *crescendo* as marked and the musicians must be careful to return to a dynamic of *piano* quite suddenly (*subito p*)! The image to be captured here is of an approaching storm, a storm that though it never actually arrives, it seems like it must. Perform this music with dynamic intensity and rhythmic accentuation.

The down beat of measure 95 should be the musical climax that the preceding section is leading toward. The eighth note on count one should not be played loud, accented and short.

Rather, it should be performed loud, accented and “resonant.” Take the time in rehearsal to make this Bb triad sound as if it is the richest note possible even it means playing it slightly longer than marked.

The background rhythm beginning at 95 starts off fairly loudly and pompously, but this should last no longer than two measures. By the time that the recapitulation of the first theme enters at 99, there should be a buoyant, light character to the accompaniment. This character will dictate the joyous quality that should permeate the reappearance of the theme in the flutes and clarinets. Woodwinds should fall into an accompanimental mode when the melody is given to the trumpets at 109 and the snare drum passage must be precise and accurate during this passage. There is a terrace dynamic section beginning with the pick-up to measure 114. The conductor must hold all forces in relative check during this passage so that the music is allowed to build naturally.

The music finally explodes with joy at measure 120 with the appearance of a new upper countermelody. Proper balance must be maintained throughout, particularly during the ensemble *crescendo* that leads to the return of the lyric theme at 132. The theme, though performed in *legato* fashion, is now moving in the tempo of the first theme and must not be allowed to drag. Additionally, the theme must be played expressively as it was in its first appearance. The light accents implied in the accompaniment parts will assist the conductor in maintaining the tempo. Insist that the tambourine part play all accents as marked and maintain a light, delicate quality through the course of this section.

The first of two musical peaks appears at measure 149. As this is the first appearance of the *fortissimo* dynamic marking, the conductor would be wise to hold the ensemble back in proper amounts as this moment is approached. The volume will recede rapidly a measure later in preparation for the first theme to reappear in a *marcato* style. The alternating sixteenth notes that appear at 153 should be full of zest and intensity. Though not difficult to play, there will be a natural tendency for this passage to rush. Discourage this by insisting that the eighth notes that fall on the beats be succinct.

The second peak arrives at measure 162. Here, the music must be uniformly accented in preparation for the large dynamic drop that occurs one bar later. Low woodwinds and brass must be heard on their angular melodic line prior to the appearance of the pounding timpani solo that heralds the end of the piece. The final note should be *fortissimo* and accented, within the bounds of good taste. Loud and accented is not the desired effect; loud, accented and resonant is!

About the Composer

Barry E. Kopetz is Director of Bands at Capitol University in Columbus, Ohio, where he conducts the Wind Symphony and Chamber Winds. He previously taught at the University of Utah, the University of Minnesota, and Bowling Green State University (Ohio).

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Olympus

Barry E. Kopetz
(ASCAP)

Maestoso e allargando **7 Allegro**

Piccolo (Opt.) Flute *mf* *f* *rit.* *mp* *f*

Oboe *mf* *f* *rit.* *mp* *f*

Bassoon *mf* *f* *rit.* *mp* *f* *mf*

Clarinet 1 *mf* *f* *rit.* *mp* *f*

Clarinet 2 *mf* *f* *rit.* *mp* *f*

Clarinet 3 *mf* *f* *rit.* *mp* *f*

Bass Clarinet *mf* *f* *rit.* *mp* *f*

Alto Sax 1 *mf* *f* *rit.* *mp* *f*

Alto Sax 2 *mf* *f* *rit.* *mp* *f*

Tenor Sax *mf* *f* *rit.* *mp* *f* *mf* F. Hn.

Baritone Sax *mf* *f* *rit.* *mp* *f*

Maestoso e allargando **7 Allegro**

Cornet 1 *mf* *f* *rit.* *mp* *mf with grandeur unis.*

Cornets 2 3 *mf* *f* *rit.* *mp* *mf with grandeur*

F Horns 1 2 *mf* *f* *rit.* *mp* *mf*

Trombone 1 *mf* *f* *rit.* *mp* *mf*

Trombone 2 *mf* *f* *rit.* *mp* *mf*

Trombone 3 *mf* *f* *rit.* *mp* *mf*

Baritone *mf* *f* *rit.* *mp* *mf*

Tuba *mf* *f* *rit.* *mp* *mf*

Timpani *mf* *f* *rit.* *mp* *mf*

Chimes *mf* *f* *rit.* *mp* *mf*

Bells *mf* *f* *rit.* *mp* *mf*

Xylophone *mf* *f* *rit.* *mp* *mf*

Snap Drum *mf* *f* *rit.* *mp* *mf*

Bass Drum *mf* *f* *rit.* *mp* *mf*

S. Cym., Tamb. *mp* *f*

Cr. Cym., Trgl., Mark Tree *mp* *f*

2 3 4 5 6 7 8 9 10 11

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17

(Picc.) Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1 *Oboe mf*

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

B. Sax.

17

Cnt. 1

Cnts. 2, 3

F Hns. 1, 2 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Timp. *mf*

Mallets *Chimes mp*

S. D. B. Dr. *mf*

Perc. *p* *mf*

12 13 14 15 16 17 18 19 20

22 28

(Picc.) Fl. *p* *mf* *f* +Picc.

Ob. *p* *mf* *f*

Bsn. *mp* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

22 28

Cnt. 1 *p* *mf*

Cnts. 2/3 *p* *mf*

F Hns. 1/2 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Bar. *p* *mf*

Tba. *p* *mf*

Timp. *p* *mf*

Mallets *p* *mf* Bells

S. D. *p* *mf*

B. Dr. *p* *mf*

Perc. *p* *mf*

21 22 23 24 25 26 27 28 29

(Picc.) Fl.
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Cnt. 1
 Cnts. 2/3
 F Hns. 1/2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bar.
 Tba.
 Timp.
 Mallets
 S. D. B. Dr.
 Perc.

div.
 f
 mf
 f
 mp
 mf
 mf

* Play low F 8va higher if low timpani is not available.

30 31 32 33 34 35 36 37

38 *-Picc.
rit. e dim.
unis.* **Andante con poco mosso** **44** *With heartfelt emotion*

(Picc.) Fl. *rit. e dim.* *mf* *mp* *p*

Ob. *rit. e dim.* *mf* *mp* *p*

Bsn. *f* *mp* *p*

Cl. 1 *rit. e dim.* *f* *mp* *p molto espressivo*

Cl. 2 *rit. e dim.* *f* *mp* *p molto espressivo*

Cl. 3 *rit. e dim.* *f* *mp* *p molto espressivo*

B. Cl. *rit. e dim.* *f* *mp* *p*

A. Sax. 1 *rit. e dim.* *f* *mp* *p*

A. Sax. 2 *rit. e dim.* *f* *mp* *p*

T. Sax. *rit. e dim.* *f* *mp* *p*

B. Sax. *rit. e dim.* *f* *mp* *p*

Cnt. 1 *rit. e dim.* *f* *mp* *p*

Cnts. 2 *div.* *rit. e dim.* *f* *mp* *p*

Cnts. 3 *rit. e dim.* *f* *mp* *p*

F Hns. 1 *rit. e dim.* *f* *mp* *p* I. only, cues in II.

F Hns. 2 *rit. e dim.* *f* *mp* *p*

Tbn. 1 *rit. e dim.* *f* *mp* *p*

Tbn. 2 *rit. e dim.* *f* *mp* *p*

Tbn. 3 *rit. e dim.* *f* *mp* *p*

Bar. *rit. e dim.* *f* *mp* *p*

Tba. *rit. e dim.* *f* *mp* *p*

Timp. *rit. e dim.* *f* *mf* *mp* *p*

Mallets *rit. e dim.* *f* *mp* *p*

S. D. *rit. e dim.* *f* *mp* *p*

B. Dr. *rit. e dim.* *f* *mp* *p*

Perc. *rit. e dim.* *f* *mp* *p*

38 39 40 41 42 43 **44** 45 46

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Oboe *p* *più rit.* *mf* **52** *a tempo*

(Picc.) Fl. *p* *più rit.* *mf* *a tempo* Ob. *p*

Ob. *p* *più rit.* *mf* *a tempo*

Bsn. *mp* *p* *mf*

Cl. 1 *mp* *p* *mf* *a tempo*

Cl. 2 *mp* *p* *mf* *a tempo*

Cl. 3 *mp* *p* *mf* *a tempo*

B. Cl. *mp* *p* *mf*

A. Sax. 1 *più rit.* *a tempo*

A. Sax. 2 *più rit.* *a tempo*

T. Sax. *mp* *più rit.* *a tempo* *mf* *p*

B. Sax. *mp* *più rit.* *a tempo* *mf*

Cnt. 1 *più rit.* **52** *a tempo* *mf* *p*

Cnts. 2, 3 *più rit.* *a tempo*

F Hns. 1, 2 *mp* *più rit.* *a tempo* *mf* *tutti, unis.* *p*

Tbn. 1 *pp* *più rit.* *a tempo* *mf* *p*

Tbn. 2 *pp* *più rit.* *a tempo* *mf* *p*

Tbn. 3 *pp* *più rit.* *a tempo* *mf* *p*

Bar. *mp* *più rit.* *a tempo* *mf* *p*

Tba. *mp* *più rit.* *a tempo* *mf* *p*

Timp. *più rit.* *a tempo* *p* *mf*

Mallets *più rit.* *a tempo* Bells *p*

S. D. *più rit.* *a tempo*

B. Dr. *più rit.* *a tempo* *mf*

Perc. *p* *mf* *p*

47 48 49 50 51 **52** 53 54 55 56

div. unis. *mp* *espressivo* *mp* *più rit.* **63** *slightly faster*

Ob. *mp* *espressivo* *mp* *più rit.* *slightly faster*

Bsn. *mp* *più rit.* *slightly faster* *mf*

Cl. 1 *mp* *più rit.* *slightly faster*

Cl. 2 *mp* *più rit.* *slightly faster*

Cl. 3 *mp* *più rit.* *slightly faster*

B. Cl. *mp* *più rit.* *slightly faster*

A. Sax. 1 *p* *mp* *più rit.* *slightly faster*

A. Sax. 2 *p* *mp* *più rit.* *slightly faster*

T. Sax. *p* *mp* *più rit.* *slightly faster* *mf*

B. Sax. *p* *mp* *più rit.* *slightly faster*

Cnt. 1 *mp* *più rit.* *slightly faster* **63** *slightly faster*

Cnts. 2 3 *mp* *più rit.* *slightly faster*

F Hns. 1 2 *mp* *più rit.* *div.* *slightly faster* *mf*

Tbn. 1 *mp* *più rit.* *slightly faster*

Tbn. 2 *mp* *più rit.* *slightly faster* *mf*

Tbn. 3 *mp* *più rit.* *slightly faster*

Bar. *mp* *più rit.* *slightly faster* *mf*

Tba. *mp* *più rit.* *slightly faster*

Timp. *mp* *più rit.* *slightly faster*

Mallets *mp* *espressivo* *mp* *più rit.* *slightly faster*

S. Dr. *p* *mp* *più rit.* *slightly faster*

B. Dr. *p* *mp* *più rit.* *slightly faster*

Perc. *mp* *più rit.* *slightly faster*

57 58 59 60 61 62 **63** 64 65 66

71

8

79

(Picc.) Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnts. 2, 3

F Hns. 1, 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Timp.

Mallets

S. D.

B. Dr.

Perc.

77 78 79 80 81 82 83 84 85 86

mf *mp* *p* *pp* *div.* *1 only* *1.* *-2.* *B♭ to C* *Chimes* *Bells* *Mark Tree*

87

10

109

+Picc. div.

(Picc.) Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnts. 2/3

F Hns. 1/2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Timp.

Mallets

S. D. B. Dr.

Perc.

104 105 106 107 108 109 110 111

mf *mp* *f* *broadly* *unis.* *f*

120

(Picc.) Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf* *mp* *mf* *mf*

A. Sax. 2 *f* *mf* *mp* *mf* *mf*

T. Sax. *f* *mp* *mf*

B. Sax. *f* *mp* *mf*

120

Cnt. 1 *f*

Cnts. 2, 3 *f*

F Hns. 1, 2 *f* *mf* *mp* *mf*

Tbn. 1 *f* *mf* *mp* *mf*

Tbn. 2 *f* *mf* *mp* *mf*

Tbn. 3 *f* *mf* *mp* *mf*

Bar. *f* *mf* *mp* *mf*

Tba. *f* *mf*

Timp. *f*

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

S. D. B. Dr. *f* *mf* *mp* *mf*

Perc. *f* *mf* *mp* *mf*

Xylo. (or Bells - no rolls, 8va basso)

120 121 122 123 124 125 126 127

140

-Picc.

(Picc.) Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnts. 2, 3

F Hns. 1, 2

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tba.

Timp.

Mallets

S. D. B. Dr.

Perc.

140

unis.

div.

unis.

Bells

mf

f

mp

136

137

138

139

140

141

142

143

