

ODYSSEUS AND THE SIRENS
Stroope

SATB divisi, accompanied

HL00126744
WW1536
\$2.55

ODYSSEUS AND THE SIRENS

SATB divisi with Piano, Oboe, and Crotales



Music by
Z. Randall Stroope

Text by
Homer (8th c. BC)



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About the Work

Famous Odysseus, great glory of Achaea, draw near and bring your ship to rest, and listen to our voices. No man rows past this isle in his dark ship without hearing the honeysweet sound from our lips. He delights in it and goes his way a wiser man...We know everything that comes to pass on the fertile Earth. (12.184-196)

In Greek mythology, the Sirens (sometimes called “muses of the lower world”) were sea nymphs who were part human and part bird. (They are represented in the present musical setting through the sounds of the crotales, oboe, and the soprano solo.) Mariners who sailed by (represented, in part, by the chorus) were lured to shore by the Siren’s “honey-sweet” and imploring tones. No sailor had ever passed by the isle of the Sirens and resisted their seductive and alluring singing. In Homer’s *Odyssey*, the Sirens’ song is a promise that if Odysseus rows to shore, he will gain great knowledge and wisdom, past and future. This is one of the great epic stories in literature, and has been the subject of numerous authors.

Performance Notes

Odysseus and the Sirens provides a “snapshot” in the travels of Odysseus, as he approaches what is but one of the many snares he will encounter on his journey. The musical vocabulary in this setting makes use of three “sonic scenes” – the two Sirens, the unfolding drama of Odysseus’ encounter with the Sirens (chorus and piano), and the almost deafening call of the Sirens (crotales) over the waves to the mariners.

The choir needs to remain active and committed to the drama. The soprano soloist is central to the work, and not accompaniment or an obbligato line. (As such, the oboe and soprano soloists need to be visibly and aurally prominent features in the performance.) The pianist should take great care with the pedal – creating a landscape of sound, and not just a piano part to the drama. The crotales are an absolutely essential part of the work, and should be played utilizing two contrabass bows against the D and D#/Eb crotales.

-Z. Randall Stroope

About the Composer

Z. Randall Stroope is an American composer, conductor, and university professor. His composition teachers were Normand Lockwood and Cecil Effinger, both students of Nadia Boulanger, the famous French teacher (and student of Gabriel Fauré.) He is the artistic director of international summer music festivals in Rome and Barcelona, as well annually conducting at Carnegie Hall (New York), Kennedy Center for the Performing Arts (Washington, D.C.), Chicago Orchestra Hall, and other U.S. and international venues. He has 130 published musical works and has received numerous composition awards. Recordings of his music can be heard on his web site (www.zrstroope.com), or definitive recordings he has made of his works for various other media sites (Z. Randall Stroope, conductor and composer).

Duration: Approx: 4:45

Odysseus and the Sirens

SATB divisi and Soprano Solo with Piano,
Oboe (or Violin), and Crotales*

Text by Homer (8th century, BC)
from *The Odyssey*

Music by
Z. RANDALL STROOPE (b. 1953)

Sensuale e languido (♩ = 69)

Oboe

Crotales

Bass

**Piano

Ob.

Cr.

S1

S2

A

T

B

Piano

* Separate oboe and crotales parts are found on pages 23 and 24. (Violin part available for free download at waltonmusic.com.)

** Separate piano part available for free download at waltonmusic.com.

12

Ob.

Cr.

Sop. Solo

mp

O _____

S1

S2

lis-ten, lis-ten nn ve - ni ad nos,* Lis-ten, lis-ten nn lis-ten, lis-ten nn ve - ni ad

A

lis-ten, lis-ten nn ve - ni ad nos,* Lis-ten, lis-ten nn lis-ten, lis-ten nn ve - ni ad

T

_____ ve - ni ad nos,* nn _____ ve - ni ad

B

_____ ve - ni ad nos,* nn _____ ve - ni ad



The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key, indicated by the key signature of two flats.

* "Come to us"

18

Ob.

Cr.

Sop. Solo

S1

S2

A

T

B

nos, — Lis-ten, lis-ten nn lis-ten, lis-ten nn nn

nos, — Lis-ten, lis-ten nn lis-ten, lis-ten nn — lis - ten,

nos, — nn — As we sailed by the

nos, — nn — As we sailed by the

mf *sonorous*

mf *sonorous*

8va —

8va —

23

Ob.

Cr.

Sop. Solo

S1

S2

A

T

B

is-land of the Si-rents, A god lull'd the waves, the wind dropp'd si-lent,

is-land of the Si-rents, A god lull'd the waves, the wind dropp'd, si-lent,

8^{va} - , 8^{va} - - , *pp*

28

Ob.

Cr.

Sop. Solo

mf

"Come, come and find _____ rest." Sen-su -

S1

mp

nn _____

S2

mp

nn _____ Lis-ten, lis-ten nn lis-ten, lis-ten nn _____

A

mp

nn _____ Lis-ten, lis-ten nn lis-ten, lis-ten nn _____

T

mp
stagger

nn _____

B

mp
stagger

nn _____

Piano

mp

33

Ob.

Cr.

Sop. Solo

a - le so - nis Au - di - te! *

S1

nn Lis-ten, lis-ten nn lis-ten, lis-ten nn

S2

lis-ten, lis-ten nn

A

Lis-ten, lis-ten nn Lis-ten, nn lis-ten nn

T

B

p

p

p

p

p

p

* "Sensous sounds – listen!"

Stirring (♩ = ca. 120)

39

Ob.

Cr.

Sop. Solo

f bold!

ff

S1

O - dys - se-us, great glo-ry of *A - chae-a, Au-di - te!

f bold!

ff

S2

O - dys - se-us, great glo-ry of *A - chae-a, Au-di - te!

f bold!

ff

A

O - dys - se-us, great glo-ry of *A - chae-a, Au-di - te!

f bold!

ff

T

O - dys - se-us, great glo-ry of *A - chae-a, Au-di - te!

f bold!

ff

B

O - dy - se-us, great glo-ry of *A - chae-a, Au-di - te!

Stirring (♩ = ca. 120)

mf

Leo

* Achaea pronounced "ah-kee-ah"

45

Ob.

Cr.

Sop.
Solo

f dolce

O - dys - se -

S1

mf dolce

O -

S2

A

T

mp

nn _____

B

50

Ob. *mf cantabile*

Cr.

Sop. Solo
us,

S1
dys - se - us,

S2
mf dolce
O - dys - se - us, *mf* nn

A

T
8

B
mp
nn

3

55

Ob.

Cr.

S1

S2

f

f

O _____

O _____

3 3 3 3 3 3 3 3



59

Ob.

Cr.

S1

S2

mp

nn _____

f *ff* *mf*

3 3 3 3 3 3 3 3

63

S1 *mp* Lis - ten

S2

A

T *mf* No dark ship rows past this isle,

B *mf* No dark ship rows past this isle,

P

[illegible]

71

Ob.

Cr.

S1

S2

A

T

B

mf

mf

mf

mf

mf

nn

on our lips, sweet sounds, on our lips, sounds, ho - ney - sweet sounds, O - dys - se - us, nn

75

Ob.

Cr.

S1

mf *increasingly more urgent*

Row — a - shore, ve - ni, ve - ni, ve - ni,

S2

mf *increasingly more urgent*

Row — a - shore, ve - ni, ve - ni, ve - ni,

A

mf *increasingly more urgent*

nn

T

mf *increasingly more urgent*

Row — a - shore Ve - ni, ve - ni, and

B

mf *increasingly more urgent*

Row — a - shore Ve - ni, ve - ni, and

3 3 3

[illegible]

93

Ob.

Cr.

Sop. Solo

— ve-ni, O ———

f

S1

O - dys - se-us, ——— great glo-ry of A - chae-a, ———

S2

O - dys - se-us, ——— great glo-ry of A - chae-a, ———

A

O - dys - se-us, ——— great glo-ry of A - chae-a, ———

T

O - dys - se-us, ——— great glo-ry of A - chae-a, ———

B

O - dys - se-us, ——— great glo-ry of A - chae-a, ———

ff

99

Ob.

Cr.

Sop. Solo

ff like the whirring of sirens

S1

ff like the whirring of sirens

S2

ff

A

ff

T

ff

B

p

105 **Meno mosso e lontano** (♩ = ca. 60)

Ob. *mp*

Cr.

Sop. Solo

S1 *mp*
Lis-ten, lis-ten nn lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, lis-ten nn

S2 *mp*
Lis-ten, lis-ten nn lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, lis-ten nn

A *mp*
Lis-ten, lis-ten nn lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, lis-ten nn

T *p*
nn ————— ve-ni ad nos, — nn —————

B *p*
nn ————— ve-ni ad nos, — nn —————

Meno mosso e lontano (♩ = ca. 60)

mp

110

Ob.

Cr.

Sop. Solo

mp

O -

S1

lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, nn lis-ten, lis-ten nn lis-ten, lis-ten nn

S2

lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, nn lis-ten, lis-ten nn lis-ten, lis-ten nn

A

lis-ten, lis-ten nn ve-ni ad nos, — Lis-ten, lis-ten nn lis-ten, lis-ten nn lis-ten, lis-ten nn

T

8

ve-ni ad nos, — nn

stagger

B

ve-ni ad nos, — nn

stagger

116

Ob.

Cr.

Sop. Solo

dys-se - us, O

S1

lis-ten, lis-ten nn lis-ten, lis-ten nn

S2

lis-ten, lis-ten nn lis-ten, lis-ten nn

A

lis-ten, lis-ten nn lis-ten, lis-ten nn

T

8

B

p

lontano

lontano

lontano

lontano

lontano

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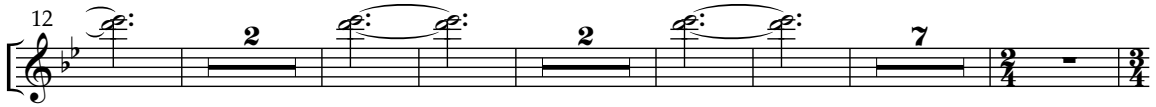
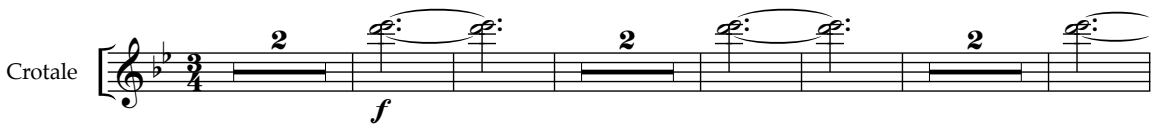
Sensuale e languido (♩ = 69)

Ob. 
mp
17
mf
35
Stirring (♩ = ca. 120)
4 10
54
mf cantabile
3 15
77
mf f
85
Meno mosso e lontano (♩ = ca. 60)
93
10
p mp
109
116
p

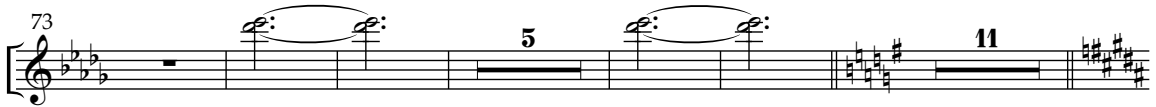
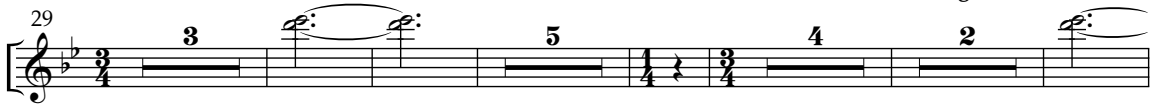
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Sensuale e languido (♩ = 69)



Stirring (♩ = ca. 120)



Meno mosso e lontano (♩ = ca. 60)



Two important notes:

1. The crotales should be played as loud as possible and be located downstage for best projection.
2. The composer prepared a video for the crotales. Please view the video at: waltonmusic.com on the listing for WW1536 *Odysseus and the Sirens*.

