

# This Cruel Moon

(2017)

*adapted from "Immortal thread, so weak,"  
from "Wine-Dark Sea: Symphony for Band"*

John Mackey

**Version for 5-Part Adaptable Ensemble**

arranged by Patrick Dunnigan

## Consortium Members for original version

Alain LeRoy Locke College Preparatory Academy

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Heath Miller and Jennifer Wright

Benjamin Lorenzo and Jamal Duncan

Robert H Sloan

Eric M. Anderson

Robert Davis

Josh Hobbs

Stephanie Williamson

Don Nathan

Shan Kazmi

# Instrumentation

This setting of This Cruel Moon was created for an adaptable ensemble in five parts:

PART 1: Flute, Oboe, Bb Clarinet, Bb Trumpet

PART 2: Bb Clarinet, Bb Trumpet, Eb Alto Sax \*

PART 3: Bb Clarinet, Bb Trumpet, Eb Alto Sax, French Horn \*

PART 4: Bb Tenor Sax, French Horn, Trombone, Euphonium \*\*, Bassoon

PART 5: Bass Clarinet, Eb Baritone Sax, Trombone, Euphonium \*\*, Bassoon, Tuba

\* versions of parts 2 & 3 are also provided in non-transposing treble clef (concert C)

\*\* euphonium parts provided in both bass clef and Bb treble versions

## Percussion:

Timpani

Marimba I & 2 \*\*\*

Vibraphone \*\*\*

Bass Drum

\*\*\* 2 versions of vibraphone and each marimba part included, one standard, one slightly simplified

## Program Note from the Original Version:

This piece is an adaptation of the middle movement of “Wine-Dark Sea: Symphony for Band.”

The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

“This Cruel Moon” is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

## Conductor Notes:

This version is playable with as few as five players, one per part. When assigning parts, strive to achieve a balance across the ensemble for proper musical effect.

Across the parts, there are measures where some notes are doubled in octaves. When one note is smaller than the other (cued size), the regular-size note is the preferred note. Use the cued note if the player is unable to play the regular-size note. When both notes are the same size, the choice of which note to play is up to the conductor. In most cases, the choice will be obvious as some extremely high or low notes may be out-of-range of younger players. It may also be appropriate to cover both octaves (regular size notes), if multiple players are available.

The designations 'solo' and 'tutti' apply across the parts, not the staves. Thus in Part 1, one player covers the 'solo' for all assigned to Part 1, and so forth. Of course, this may be adjusted for proper balance at the discretion of the conductor.

The percussion parts are optional in this version. If percussionists are available, the order of preference for part assignments would be Marimba 1, Vibraphone, Marimba 2, Timpani, then Bass Drum. Switching between percussion parts is also possible; many of the bass drum notes occur while other parts are resting. Both marimba parts may be played on the same instrument.

The percussion parts in the full score are the same as the regular version. Alternate parts for Marimba 1, Marimba 2, and Vibraphone are included in the set of parts. These alternate parts are single note lines for younger, less-experienced players. These may be used at the discretion of the conductor.

Although not specified in the score, a Bb Soprano Saxophone could play the Bb Part 1. Octave choices are left up to the conductor.

If a Bass Trombone is available, consider using the Part 5 Tuba part for this purpose. The tuba part has been edited for potential use by bass trombone.

Part 1, Measure 19: the Concert A half note (beats 1 and 2) must be played in the preferred octave. The alternate note (provided with trumpet in mind) should be used **ONLY** if there are sufficient additional players (flute, clarinet, oboe) to cover the Concert A in the preferred octave. If trumpet is the only available instrument covering Part 1, this player must be capable of playing the leap from Concert Bb (measure 18) to the Concert A with good tone, correct intonation, etc. Use caution when assigning trumpet players to Part 1.

Part 4, Measure 53: the *tutti* begins on the upbeat eighth note after Beat One.

5 Part Adaptable Ensemble

# This Cruel Moon

John Mackey  
arr. Patrick Dunnigan

$\text{♩} = 56$ , with *rubato* throughout

**PART 1**  
 Flute  
 Oboe  
 B♭ Clarinet  
 B♭ Trumpet

*pp* *mp* *p* *tutti* *p*

**PART 2**  
 B♭ Clarinet  
 B♭ Trumpet  
 E♭ Alto Sax

*pp* *p* *tutti* *pp* *tutti* *pp*

**PART 3**  
 B♭ Clarinet  
 B♭ Trumpet  
 E♭ Alto Sax  
 F Horn

*pp* *p* *tutti* *pp* *tutti* *pp*

**PART 4**  
 B♭ Tenor Sax  
 F Horn  
 Trombone  
 Euphonium  
 Bassoon

*pp* *p* *tutti* *pp* *tutti* *pp*

**PART 5**  
 Bass Clarinet  
 E♭ Bari Sax  
 Trombone  
 Euphonium  
 Bassoon  
 Tuba

*pp* *p* *tutti* *pp* *tutti* *pp*

Timpani

Marimba 1

Marimba 2  
*pp* *motor on, med. slow* *very soft mallets*

Vibraphone  
*p*

Bass Drum

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A

**PART 1**

Fl. Ob. *p*

B♭ Cl. Cl. *p*

B♭ Tpt. Tpt. *p*

2/4 4/4 2/4 4/4

**PART 2**

B♭ Cl. B♭ Tpt. *pp* *mp* *p*

E♭ A. Sax. *pp* *mp* *p*

2/4 4/4 2/4 4/4

**PART 3**

B♭ Cl. B♭ Tpt. *pp* *p*

E♭ A. Sax. *pp* *p*

F Hn. *pp*

2/4 4/4 2/4 4/4

**PART 4**

B♭ T. Sax. *pp* *p*

F Hn. *pp* *p*

Tbn. Euph. Bsns. *pp* *p*

2/4 4/4 2/4 4/4

**PART 5**

Bs. Cl. *pp* *p*

E♭ B. Sax. *pp* *p*

Tbn. Euph. Bsns. *pp* *p*

Tuba *pp* *p*

2/4 4/4 2/4 4/4

Timp.

Mrb. I *very soft mallets*

Mrb. 2 *p*

Vib. *pp*

B. Dr. *pp*

2/4 4/4 2/4 4/4

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\*See conductor's notes regarding Measure 19.

**PART 1**  
Fl. Ob.  
B♭ Cl. B♭ Tpt.

**PART 2**  
B♭ Cl. B♭ Tpt. Cl. Tpt.  
E♭ A. Sx.

**PART 3**  
B♭ Cl. B♭ Tpt.  
E♭ A. Sx. F Hn.

**PART 4**  
B♭ T. Sx. F Hn. Tbn. Euph. Bssn.

**PART 5**  
Bs. Cl. E♭ B. Sax. Tbn. Euph. Bssn. Tuba

Timp.  
Mrb. I  
Mrb. 2  
Vib.  
B. Dr.

**B**

**PART 1**  
 Fl. Ob.  
 B♭ Cl.  
 B♭ Tpt.

*mf* *p* *pp* *pp*

**2**  
**4**

**PART 2**  
 B♭ Cl.  
 B♭ Tpt.  
 E♭ A. Sax.

*mf* *p* *p* *mp* *pp*

**2**  
**4**

**PART 3**  
 B♭ Cl.  
 B♭ Tpt.  
 E♭ A. Sax.  
 F Hn.

*mp* *mf* *p* *pp* *pp*

**2**  
**4**

**PART 4**  
 B♭ T. Sax.  
 F Hn.  
 Tbn.  
 Euph.  
 Bssn.

*p* *mp* *mf* *p* *pp* *pp*

**2**  
**4**

**PART 5**  
 B♭ Cl.  
 E♭ B. Sax.  
 Tbn.  
 Euph.  
 Bssn.  
 Tuba

*mp* *mf* *p* *pp* *pp* *pp*

**2**  
**4**

Timp.  
 Mrb. 1  
 Mrb. 2  
 Vib.  
 B. Dr.

*pp*

**2**  
**4**

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C ♩ = 66, accel

**PART 1**  
 Fl. Ob.  
 B. Cl. B. Tpt.  
 2/4 4/4 3/4 4/4  
*p* tutti *p*

**PART 2**  
 B. Cl. B. Tpt.  
 E. A. Sax.  
 solo *pp* solo *pp*  
 2/4 4/4 3/4 4/4

**PART 3**  
 B. Cl. B. Tpt.  
 E. A. Sax.  
 F. Hn.  
 solo *pp* solo *pp* solo *pp*  
 2/4 4/4 3/4 4/4

**PART 4**  
 B. T. Sax.  
 F. Hn.  
 Tbn. Euph. Bssn.  
 solo *pp* solo *pp* solo *pp* solo *p* tutti *p* tutti *p* tutti *p*  
 2/4 4/4 3/4 4/4

**PART 5**  
 Bs. Cl.  
 E. B. Sax.  
 Tbn. Euph. Bssn.  
 Tuba  
 solo *pp* solo *pp* solo *pp* solo *pp*  
 2/4 4/4 3/4 4/4

Timp.  
 Mrb. 1  
 Mrb. 2  
 Vib.  
 B. Dr.  
*pp*

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♩ = 84

**PART 1**  
 Fl. Ob.  
 B♭ Cl. B♭ Tpt.

**PART 2**  
 B♭ Cl. B♭ Tpt.  
 E♭ A. Sx.

**PART 3**  
 B♭ Cl. B♭ Tpt.  
 E♭ A. Sx.  
 F Hn.

**PART 4**  
 B♭ T. Sx.  
 F Hn.  
 Tbn. Euph. Bssn.

**PART 5**  
 Bs. Cl.  
 E♭ B. Sax.  
 Tbn. Euph. Bssn.  
 Tuba

Timp.  
 Mrb. 1  
 Mrb. 2  
 Vib.  
 B. Dr.

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D ♩ = 84

**PART 1**

Fl. Ob. *p* *pp* solo

B♭ Cl. B♭ Tpt. *p* *pp* solo

4/4 2/4 7/8 4/4 7/8 4/4

**PART 2**

B♭ Cl. B♭ Tpt. *p* solo

E♭ A. Sax. *p* *pp* solo

4/4 2/4 7/8 4/4 7/8 4/4

**PART 3**

B♭ Cl. B♭ Tpt. *pp* solo

E♭ A. Sax. *pp* solo

F Hn. *pp* solo

4/4 2/4 7/8 4/4 7/8 4/4

**PART 4**

B♭ T. Sax. *pp* solo

F Hn. *pp* solo

Tbn. Euph. Bssn. *pp* solo

4/4 2/4 7/8 4/4 7/8 4/4

**PART 5**

B♭ Cl. *pp* solo

E♭ B. Sax. *pp* solo

Tbn. Euph. Bssn. *pp* solo

Tuba *pp* solo

4/4 2/4 7/8 4/4 7/8 4/4

Timp.

Mrb. 1 *p*

Mrb. 2 *p*

Vib. *ped.* *p*

B. Dr.

(hold pedal through each bar, reset pedal at each pedal marking)

4/4 2/4 7/8 4/4 7/8 4/4

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rit. **E** a tempo

**PART 1**

Fl. Ob. *tutti mp*

B♭ Cl. B♭ Tpt. *tutti mp*

2/4 3/4 4/4 *mf*

**PART 2**

B♭ Cl. B♭ Tpt. *tutti mf*

E♭ A. Sax. *tutti mf*

2/4 3/4 4/4 *mp* *mf*

**PART 3**

B♭ Cl. B♭ Tpt. *tutti p mf mp*

E♭ A. Sax. *tutti p mf mp*

F Hn. *tutti p mf mp*

2/4 3/4 4/4

**PART 4**

B♭ T. Sax. *tutti mp mf*

F Hn. *tutti mp mf*

Tbn. Euph. Bssn. *tutti mp*

2/4 3/4 4/4

**PART 5**

Bs. Cl. *tutti mp*

E♭ B. Sax. *tutti mp*

Tbn. Euph. Bssn. *tutti mp*

Tuba *tutti mp*

2/4 3/4 4/4

Timp.

Mrb. 1 *mf mp*

Mrb. 2 *mf mp*

Vib. *mf mp*

B. Dr.

2/4 3/4 4/4

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**F** accel.

**PART 1**

Fl. Ob.

B. Cl. B. Tpt.

*mf* *cresc.*

3/4 4/4

**PART 2**

B. Cl. B. Tpt.

E. A. Sax.

*mf* *cresc.*

*mf* *cresc.*

3/4 4/4

**PART 3**

B. Cl. B. Tpt.

E. A. Sax.

F Hn.

*cresc.*

*cresc.*

*cresc.*

3/4 4/4

**PART 4**

B. T. Sax.

F Hn.

Tbn. Euph. Bssn.

*f* *cresc.*

*cresc.*

*cresc.*

3/4 4/4

**PART 5**

Bs. Cl.

E. B. Sax.

Tbn. Euph. Bssn.

Tuba

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

3/4 4/4

Timp.

Mrb. 1

Mrb. 2

Vib.

B. Dr.

*mf*

*mf* *cresc.*

*mf* *cresc.*

*mf*

*f* *mf*

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*rit.*

**PART 1**  
 Fl. Ob.  
 B♭ Cl. B♭ Tpt.

*f*

**PART 2**  
 B♭ Cl. B♭ Tpt.  
 E♭ A. Sax.

*ff*

*f*

**PART 3**  
 B♭ Cl. B♭ Tpt.  
 E♭ A. Sax.  
 F Hn.

*ff*

*f*

*ff*

**PART 4**  
 B♭ T. Sax.  
 F Hn.  
 Tbn. Euph. Bssn.

*ff*

*f*

*f*

*f*

**PART 5**  
 B♭ Cl.  
 E♭ B. Sax.  
 Tbn. Euph. Bssn.  
 Tuba

*f*

*f*

*f*

*f*

Timp.  
 Mrb. 1  
 Mrb. 2  
 Vib.  
 B. Dr.

*f*

*pp*

*ff*

*mf*

*pp*

*f*

*choke*

*choke*

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♩ = 84

*poco a poco rit.*

**PART 1**

Fl. Ob.  
B♭ Cl.  
B♭ Tpt.

*ff* *pp* *mp* *pp*

2/4

**PART 2**

B♭ Cl.  
B♭ Tpt.  
E♭ A. Sax.

*ff* *p* *pp*

2/4

**PART 3**

B♭ Cl.  
B♭ Tpt.  
E♭ A. Sax.  
F Hn.

*f* *ff* *(non dim.!)* *mp* *p*

2/4

**PART 4**

B♭ T. Sax.  
F Hn.  
Tbn.  
Euph.  
Bssn.

*f* *ff* *p* *pp*

2/4

**PART 5**

Bs. Cl.  
E♭ B. Sax.  
Tbn.  
Euph.  
Bssn.  
Tuba

*ff* *p* *pp*

2/4

if possible, tune one of the lower drums to F  
(if not possible, play the A in measure 75 - do not play both notes)

Timp.  
Mrb. 1  
Mrb. 2  
Vib.  
B. Dr.

*f* *f* *p* *pp*

mf f mf

2/4

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**H** ♩ = 66

tutti **I**

**PART 1**

Fl. Ob.

B♭ Cl. B♭ Tpt.

2/4 4/4 3/4 4/4

*pp* *p* tutti

**PART 2**

B♭ Cl. B♭ Tpt.

E♭ A. Sax.

solo *pp* tutti

2/4 4/4 3/4 4/4

*pp* tutti *pp*

**PART 3**

B♭ Cl. B♭ Tpt.

E♭ A. Sax.

F Hn.

solo *p* tutti

2/4 4/4 3/4 4/4

*p* tutti *pp* tutti

**PART 4**

B♭ T. Sax.

F Hn.

Tbn. Euph. Bssn.

solo *pp* tutti

2/4 4/4 3/4 4/4

*pp* tutti *pp* tutti

**PART 5**

B♭ Cl.

E♭ B. Sax.

Tbn. Euph. Bssn.

Tuba

solo *pp* tutti

2/4 4/4 3/4 4/4

*pp* tutti *pp* tutti

Timp.

Mrb. I

Mrb. 2

Vib.

B. Dr.

2/4 4/4 3/4 4/4

*pp* *p*

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**PART 1**

Fl. Ob. *solo* *p* *tutti* *p*

B♭ Cl. B♭ Tpt.  $\frac{3}{4}$   $\frac{4}{4}$  *p* *p* *tutti* *p*

**PART 2**

B♭ Cl. B♭ Tpt. *solo* *pp* *p* *tutti* *Cl.* *Tpt. mp* *p*

E♭ A. Sax.  $\frac{3}{4}$   $\frac{4}{4}$  *p* *pp* *p* *mp* *p*

**PART 3**

B♭ Cl. B♭ Tpt. *solo* *pp* *p* *tutti* *pp*

E♭ A. Sax. *solo* *pp* *p* *tutti* *pp*

F Hn.  $\frac{3}{4}$   $\frac{4}{4}$  *solo* *pp* *p* *tutti* *pp*

**PART 4**

B♭ T. Sax. *solo* *pp* *p* *tutti* *p*

F Hn. *solo* *pp* *p* *tutti* *p*

Tbn. Euph. Bssn.  $\frac{3}{4}$   $\frac{4}{4}$  *solo* *pp* *p* *tutti* *p*

**PART 5**

Bs. Cl. *solo* *pp* *p* *tutti* *p*

E♭ B. Sax. *solo* *pp* *p* *tutti* *p*

Tbn. Euph. Bssn.  $\frac{3}{4}$   $\frac{4}{4}$  *solo* *pp* *p* *tutti* *p*

Tuba *solo* *pp* *p* *tutti* *p*

Timp.

Mrb. I

Mrb. 2  $\frac{3}{4}$   $\frac{4}{4}$  *pp* *pp* *mp* *pp*

Vib. *p* *pp* *pp*

B. Dr.

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**K** allarg.

**PART 1**

Fl. Ob.

B. Cl. B. Tpt.

2/4 4/4

*mp* *f* *mp*

solo

**PART 2**

B. Cl. B. Tpt.

E. A. Sax.

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

2/4 4/4

**PART 3**

B. Cl. B. Tpt.

E. A. Sax.

F. Hn.

*pp* *p* *mf* *p*

2/4 4/4

**PART 4**

B. T. Sax.

F. Hn.

Tbn. Euph. Bssn.

*pp* *p* *mf* *p*

2/4 4/4

**PART 5**

Bs. Cl.

E. B. Sax.

Tbn. Euph. Bssn.

Tuba

*pp* *p* *mf* *p*

2/4 4/4

Timp.

Mrb. 1

Mrb. 2

Vib.

B. Dr.

*p* *p* *p*

2/4 4/4

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♩ = 84, poco a poco rit.

molto rit. (like a music box coming to a stop)

**PART 1**

Fl.  
Ob.  
*pp*

B♭ Cl.  
B♭ Tpt.  
*pp*

**PART 2**

B♭ Cl.  
B♭ Tpt.  
*p*

E♭ A. Sax.  
*p*

solo, play only if no marimba

**PART 3**

B♭ Cl.  
B♭ Tpt.  
*p*

E♭ A. Sax.  
*p*

F Hn.  
*p*

2 or 3 players

solo

lift and taper

**PART 4**

B♭ T. Sax.  
*p*

F Hn.  
*p*

Tbn.  
Euph.  
Bssn.  
*p*

2 or 3 players

solo

lift and taper

**PART 5**

Bs. Cl.  
*p*

E♭ B. Sax.  
*p*

Tbn.  
Euph.  
Bssn.  
*p*

Tuba  
*p*

solo

lift and taper

Timp.  
*p*

Mrb. 1  
*p*

Mrb. 2  
*p*

Vib.  
*p*

B. Dr.  
*pp*

(hold pedal until last note has faded)

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