

# EOSPHORUS

## FOR WIND ENSEMBLE

Derek M. Jenkins

*for my parents*

*“When o’er the eastern lawn,  
In saffron robes, the daughter of the dawn  
Advanced her rosy steps, before the bay  
Due ritual honours to the gods I pay.”  
Homer’s *Odyssey**

# EOSPHORUS

## THE MORNING STAR

### Duration:

about 7'00"

### Instrumentation:

1 Piccolo  
2 Flutes [1° doubling Piccolo II; 2° doubling Alto Flute (G)]  
2 Oboes  
1 English Horn  
2 Bassoons  
1 Contrabassoon  
1 Clarinet (Eb)  
6 Clarinets (Bb)  
1 Bass Clarinet  
1 Soprano Saxophone  
1 Alto Saxophone  
1 Tenor Saxophone  
1 Baritone Saxophone

4 Trumpets (Bb) (all straight mute, 1° cup mute)  
4 Horns (F) (all straight mute)  
2 Tenor Trombones (all straight mute)  
1 Bass Trombone (straight mute)  
1 Euphonium (straight mute)  
2 Tubas (all straight mute)

1 String Bass

1 Timpani (plus an upturned cymbal on largest drum)

4 Percussion

#### Percussion I:

Large Suspended Cymbal  
Vibraphone [mallets & bow]

#### Percussion II:

Crotales [sounding 2 octaves higher]  
full-chromatic one-octave set (C to B)  
Tom-Toms (2 drums)  
Marimba

#### Percussion III:

Triangle  
Medium Suspended Cymbal  
Tam-Tam  
Chimes  
Crotales (same instrument as in Perc. II)

#### Percussion IV:

Bass Drum

### Program Notes:

Eosphorus (pronounced *ee' - ahs - fer - uhs*) was an ancient Greek deity, personifying the morning star and the daughter of the dawn. Her sighting in the eastern sky would herald the coming of Helios, who brought light to the day with his golden chariot of the sun. Over the horizon in the early morning hours, Eosphorus humbly shines, and as the dawn slowly subsides to the majestic sunrise, she struggles to continue illuminating the eastern sky. After one final attempt to retain her place in the heavens, Eosphorus loses her primacy in a blaze of glory, as the sun's light overwhelms the little star. Slowly she retreats until at the end of the next night she would eventually and inevitably herald the return of Helios. Like Eosphorus, this work flows from chaos into order with intersecting and fluid lines that usher in the fanfare of the sun, until Eosphorus, conceding defeat, fades back into the abyss.

## Performance Notes:

- When dynamics appear above and below a staff, the ones placed above the staff apply to the first player, and the ones placed below apply to the second player. There are two moments in the 1<sup>st</sup> and 2<sup>nd</sup> Clarinets (Bb) where this is not the case: mm. 32-35 and mm. 76-80. At these moments, the parts are crossed for an extended period of time, and so the dynamics are switched. When the parts return to their normal positions, the dynamics return to their original spots as well. If only one set of dynamics appears on a staff it applies to all the parts on that staff playing at that moment. This only effects the score as all the parts are separated for the performers.
- Any note that is tied to a rest should be allowed to fade out naturally, and unless notated otherwise, vibraphone and chimes are to be played with the pedal fully depressed until the sound has completely faded.
- Trills, feather-beamed notes, and timbre shifts (e.g. m. 20, Clarinets I-IV) should come out slightly from the sustained pitches elsewhere in the ensemble, but only as an added interest to the overall texture and not to draw attention directly to themselves.
- Dashed-line slurs and ties show possible points for a breath within a long sustained note and/or line.

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Transposed Score

# EOSPHORUS

Derek M. Jenkins (b. 1986)

Kansas City, MO - Winter 2008

(revised Summer 2009)

## THE MORNING STAR

Unfolding gradually yet deliberately  $\text{♩} = 60$

Piccolo I  
Piccolo II  
Flutes I & II (Alto Flute)  
Oboes I & II  
English Horn  
Bassoons I & II  
Contrabassoon  
E♭ Clarinet  
Clarinets I & II  
Clarinets (B) III & IV  
V & VI  
Bass Clarinet  
Soprano  
Alto  
Saxophones  
Tenor  
Baritone

Unfolding gradually yet deliberately  $\text{♩} = 60$

Trumpets (B) I & II  
Trumpets (B) III & IV  
Horns (F) I & II  
Horns (F) III & IV  
Trombones I & II  
Bass  
Euphonium  
Tuba I & II

Unfolding gradually yet deliberately  $\text{♩} = 60$

String Bass  
Timpani  
Percussion I (Lg. Sus. Cym)  
Percussion II (Crotales, Triangle, Tom-Toms)  
Percussion III (Triangle)  
Percussion IV (Bass Drum)

This musical score is for the piece "Eosphorus" and is arranged for a full orchestra. The score is divided into four systems, numbered 6, 7, 8, and 9 at the bottom. The instruments included are:

- Picc.
- Fl. I & II
- Ob. I & II
- E. Hn.
- Bsn. I & II
- C. Bn.
- E. Cl.
- I & II
- B. Cl. III & IV
- V & VI
- B. Cl.
- S.
- A.
- Saxes
- T.
- B.
- I & II
- B. Tpt.
- III & IV
- I & II
- Hn.
- III & IV
- I & II
- Tbn.
- Bass
- Euph.
- Tba. I & II
- S. B.
- Timp.
- I
- II
- III
- IV

The score includes various musical notations such as dynamics (pp, p, mp, n), articulation (accents, slurs), and performance instructions like "senza vibrato", "end solo", "bowed", "ord.", "L.v.", and "Roll on upturned cymbal while ad. lib. pedal gliss.". A large "PERUSAL COPY" watermark is overlaid diagonally across the page.





Picc. *sempre pp*

Fl. I *sempre pp*

Fl. II *solo* *mp* *end solo*

Ob. I&II *senza vibrato* *pp* *n*

E. Hn.

Bsn. I&II *n* *p* *n*

C. Bn. *pp* *mp* *p* *n* *n*

E♭ Cl. *senza vibrato* *pp* *n*

I&II *n* *p* *n* *n* *p* *pp*

B♭ Cl. III&IV *n* *n* *p* *n* *n* *pp*

V&VI *n* *p* *n* *pp*

B. Cl. *mp* *n*

S. *n*

A. *n*

Saxes

T. *n*

B. *n*

I&II *end solo* *remove mute* *I open* *n* *p* *pp* *p* *pp*

B♭ Tpt. III&IV *III. n* *IV. n* *pp* *pp*

I&II *mp* *n* *p* *n* *n* *I. n* *II. open* *a2* *p* *III. open* *a2* *pp*

III&IV *pp* *mp* *n* *p* *n* *I. n* *II. open* *a2* *pp*

I&II *pp* *mp* *n* *p* *n* *II. n* *pp*

Tbn. Bass *n*

Euph. *mp* *n*

Tba. I&II *pp* *mp* *pizz.* *n* *p* *n* *arco* *n*

S.B. *pp* *mp* *mp* *n*

Timp. *p* *n* *n* *Roll on upturned cymbal while ad lib. pedal gliss.* *lv.*

Perc. I *Lg. Sus. Cym.* *Vibes bowed* *n* *mp* *n* *p*

II *Crotales* *mp* *p* *pp*

III *Triangle* *mp* *Tam-tam* *n*

IV *mp* *n* *p* *n*

EOSPHORUS

20 Marginally faster, but not abrupt or hasty about  $\bullet = 72$  or slightly slower

Musical score for measures 20-23, parts 1-18. The score includes parts for Piccolo, Flute I and II, Oboe I & II, English Horn, Bassoon I & II, Clarinet Bassoon, Clarinet in E, Clarinet in Bb I & II, Clarinet in Bb III & IV, Violin & Viola, Clarinet in Bb, Saxophone Soprano, Alto, Tenor, and Bass. The score features various dynamics such as *mf*, *mp*, *pp*, *n*, and *sfz*, along with performance instructions like *solo*, *end solo*, and *transparent*. A large 'PERUSAL COPY' watermark is overlaid on the score.

20 Marginally faster, but not abrupt or hasty about  $\bullet = 72$  or slightly slower

Musical score for measures 20-23, parts 19-27. The score includes parts for Clarinet in Bb I & II, Trombone I, Clarinet in Bb III & IV, Horn I & II, Horn III & IV, Trombone I & II, Bass, Euphonium, Trombone I & II, and Double Bass. The score features various dynamics such as *mf*, *mp*, *pp*, *n*, and *sfz*, along with performance instructions like *solo*, *end solo*, *straight mute*, *echo: in a distance*, and *bow freely and as unobtrusively as possible on bow changes*. A large 'PERUSAL COPY' watermark is overlaid on the score.

20 Marginally faster, but not abrupt or hasty about  $\bullet = 72$  or slightly slower

Musical score for measures 20-23, parts 28-31. The score includes parts for Timpani, Percussion I, Percussion II (Marimba), Percussion III (Triangle), and Percussion IV. The score features various dynamics such as *mf*, *mp*, and *n*, along with performance instructions like *echo* and *from a distance*. A large 'PERUSAL COPY' watermark is overlaid on the score.

26

Picc.

I

Fl. II

Ob. I&II

E. Hn.

Bsn. I&II

C. Bn.

E. Cl.

I&II

B. Cl. III&IV

V&VI

B. Cl.

S.

A.

Saxes

T.

B.

I&II

B. Tpt.

III&IV

I&II

Hn.

III&IV

I&II

Tbn.

Bass

Euph.

Tba. I&II

S.B.

Timp.

I

II

III

IV

Perc.

Vibes

Crotales

Triangle

24 25 26 27 28 29

33

Picc.  
I  
Fl. II  
Ob. I&II  
E. Hrn.  
Bsn. I&II  
C. Bsn.  
E♭ Cl.  
I&II  
B♭ Cl. III&IV  
V&VI  
B. Cl.  
S.  
A.  
Saxes  
T.  
B.

33

I&II  
B♭ Tpt.  
III&IV  
I&II  
Hrn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tba. I&II  
S.B.

33

Timp.  
I  
II  
Perc.  
III  
IV

Picc.

I

Fl.

II

Ob. I&II

1. solo  
mp

end solo

E. Hrn.

solo  
mp

end solo

Bsn. I&II

n

p

pp

p

pp

C. Bn.

p

pp

p

pp

p

E. Cl.

pp

p

pp

p

I&II

pp

p

pp

(I.) p

(II.) p

B. Cl. III&IV

p

pp

pp

p

pp

V&VI

p

pp

pp

p

B. Cl.

p

pp

p

S.

A.

Saxes

T.

B.

I&II

B. Tpt.

III&IV

I&II

Hn.

III&IV

I&II

Tbn.

Bass

Euph.

Tba. I&II

S.B.

Timp.

I

II

Perc.

III

IV

from a distance

n

EOSPHORUS

39

Picc. *p* *n* *f*

I *n* *mf* *mp* *f* *n*

Fl. II *n* *mp* *f* *n*

Ob. I&II *mp* *f*

E. Hrn. *mp* *f* *sol* *mp* *ff* *n*

Bsn. I&II *mp* *f* *sol* *mp* *ff*

C. Bn. *mp* *f* *mp*

E♭ Cl. *mp* *f* *mf*

I&II *mp* *f* *mf* *5:4*

B♭ Cl. III&IV *mp* *f* *mf* *5:4*

V&VI *mp* *f* *mf*

B. Cl. *mp* *f*

S. *mp* *f* *n*

A. *slap-tongue* *mf* *mf* *ord.* *f* *n*

T. *slap-tongue* *mf* *ord.* *p* *f* *n*

B. *ord.* *n* *f* *n*

I&II *mp* *f* *mp* *f* *n* *meno f* *mp* *mf*

B♭ Tpt. III&IV *mf* *f* *mf* *meno f*

I&II *sol* *mp* *f* *meno f* *mp* *mf*

Hrn. III&IV *mp* *f* *meno f* *mp* *mf*

I&II *a2* *mf* *pp* *molto cresc.* *f* *mp*

Tbn. *open* *mf* *pp* *molto cresc.* *f* *mp*

Euph. *mf* *n* *mf* *p* *f*

Tba. I&II *mf* *pp* *n* *f* *a2* *div.* *mp*

S.B. *mf* *pp* *n* *f* *arco* *f* *mp*

Timp. *mf* *p* *fp* *f* *f*

I *Lg. Sus. Cym.* *n* *f* *n* *f*

II *Crotales* *mp* *Tom-Toms* *mp* *f* *f*

III *Triangle* *mp* *Med. Sus. Cym.* *n* *f* *p* *mp*

IV *f* *sub p* *f* *mp*

43

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41 42 43 44 45

Picc. *pp* *n* *solo* *n*

I *solo* *n* *mf*

Fl. II *solo* *n* *mf*

Ob. I&II *n* *mp* *p*

E. Hn. *mp* *n* *p* *mp* *p* *cresc.* *mp* *mp*

Bsn. I&II *p* *mp* *p* *mp* *p*

C. Bn.

E♭ Cl. *solo* *n* *mp* *p* *mp* *p* *mf* *mp* *p*

I&II I. *n* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

II. *n* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

III&IV III. *n* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

V&VI

B. Cl.

S. *mp* *p* *mp* *p* *mp* *p*

A. *mp* *p* *mp* *p* *mp* *p*

Saxes T. *mp* *p* *mp* *p* *mp* *p*

B. *n* *mp* *p* *mp* *p*

I&II

B♭ Tpt. III&IV

I&II I. *n*

Hn. III&IV III. *n*

I&II

Tbn. Bass

Euph.

Tba. I&II

S.B.

Timp.

I. *mp* *n* *p*

II. *Crotales* *pp*

Perc. III. IV.







58 59 60 61



65 a tempo

Picc.  
I  
Fl. II  
Ob. I&II  
E. Hn.  
Bsn. I&II  
C. Bn.  
E. Cl.  
I&II  
B. Cl. III&IV  
V&VI  
B. Cl.  
S.  
A.  
Saxes  
T.  
B.

65 a tempo

I&II  
B. Tpt.  
III&IV  
I&II  
Hn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tba. I&II  
S. B.

65 a tempo

Timp.  
I  
Perc.  
II  
III  
IV

Picc.  
I  
Fl.  
II  
Ob. I&II  
E. Hn.  
Bsn. I&II  
C. Bn.  
E♭ Cl.  
I&II  
B♭ Cl. III&IV  
V&VI  
B. Cl.  
Sax.  
A  
T  
B  
I&II  
B♭ Tpt.  
III&IV  
I&II  
Hn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tba. I&II  
S.B.  
Timp.  
I  
II  
Perc.  
III  
IV

68 69 70

Picc.  
I  
Fl.  
II  
Ob. I&II  
E. Hn.  
Bsn. I&II  
C. Bn.  
E♭ Cl.  
I&II  
B♭ Cl. III&IV  
V&VI  
B. Cl.  
Sax.  
A  
T  
B  
I&II  
B♭ Tpt.  
III&IV  
I&II  
Hn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tbn. I&II  
S.B.  
Timp.  
I  
II  
Perc.  
III  
IV

*f* *ff* *mf* *mp* *n* *soli*





This page contains the musical score for Eosphorus, featuring woodwinds, brass, strings, and percussion. The score is divided into three systems, each with three measures. The instruments listed on the left are: Picc., Fl. I & II, Ob. I & II, E. Hn., Bsn. I & II, C. Bn., E. Cl., I & II, B♭ Cl. III & IV, V & VI, B. Cl., S., A., Saxes, T., B., I & II, B♭ Tpt. III & IV, I & II, Hn., III & IV, I & II, Tbn., Bass, Euph., Tba. I & II, S. B., Timp., Vibes, Marimba, Perc. III, and Perc. IV. The score includes various musical notations such as dynamics (p, pp, n, cresc.), articulation (accents), and performance instructions (sempre pp). A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

85 Tempo I

Picc.  
I  
Fl.  
II  
Ob. I&II  
E. Hn.  
Bsn. I&II  
C. Bn.  
E. Cl.  
I&II  
B. Cl. III&IV  
V&VI  
B. Cl.  
S.  
A.  
Saxes  
T.  
B.

85 Tempo I

I&II  
B. Tpt.  
III&IV  
I&II  
Hn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tba. I&II  
S.B.

85 Tempo I

Timp.  
I  
II  
Perc.  
III  
IV



**poco a poco rit. al fine** **a niente.....**

Picc. I  
Fl. II  
Ob. I&II  
E. Hrn.  
Bsn. I&II  
C. Bn.  
E♭ Cl.  
I&II  
B♭ Cl. III&IV  
V&VI  
B. Cl.  
Sax. S  
A  
T  
B

**poco a poco rit. al fine** **a niente.....**

I&II  
B♭ Tpt.  
III&IV  
I&II  
Hrn.  
III&IV  
I&II  
Tbn.  
Bass  
Euph.  
Tba. I&II  
S.B.

**poco a poco rit. al fine** **a niente.....**

Stop roll on downbeat, ad. lib. pedal gliss. until sound fades. Roll on upturned cymbal while ad. lib. pedal gliss. Stop roll on downbeat, ad. lib. pedal gliss. until sound fades.

Timp.  
I  
II  
Perc. III  
IV

92 93 94 95 96 97

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