

2018

Advanced Conducting Project

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The Stars and Stripes Forever

John Philip Sousa
(1854 - 1932)

PUBLISHER	Public Domain
DATES OF PUBLICATION	(1896) 2016
DURATION	ca. 3:35

Unit 1: Composer

John Philip Sousa is an American composer and conductor of the late Romantic/early 20th century music era and popularly known for his American patriotic march compositions. Known as “The March King,” his most prominent compositions are *The Stars and Stripes Forever*, *Semper Fidelis*, *The Liberty Bell*, and *The Washington Post*. Sousa began his musical career as a pianist and violinist. He was enlisted into the United States Marine Corps by his father, specifically as an apprentice musician, where later he became the most well-known bandmaster of the United States Marine Band, known as “The President’s Own,” which was also his first experience conducting a military band. Here he changed the Marine Band forever, replacing much of the music library with symphonic transcriptions, changed the instrumentation to meet his needs, and re-created the rehearsal process to be extremely strict as it became America’s premiere performing ensemble.

While the phonograph was fairly new during Sousa’s tenure with the Marine Band, the Columbia Phonograph Company sought an ensemble to record, which the Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were for sale, making Sousa’s marches the first and most popular records ever sold.¹

Unit 2: Composition

Sousa claims *The Stars and Stripes Forever* was conceived on a boat from England to America and was written on Christmas day in 1896 in a hotel suite in New York City. It is undoubtedly his most famous composition of all time, as well as a symbol of American patriotism throughout the world. The march has been arranged for dozens of different types and levels of ensembles and has been recorded practically more than any other composition ever written. Sousa exclaimed to interviewers that some of the melodic lines were conceived while he was still in Europe and due to being homesick.

There are two stories behind how the title came about. One is that he took it from a toast from famous band master and composer Patrick S. Gilmore who once said, “Here’s to the stars and stripes forever!” The other story is that one of Sousa’s publishers had printed an earlier piece with the same title.¹

¹ Sousa, John Philip. *The Stars and Stripes Forever*. NY, NY: The United States Marine Band, 2016

Unit 3: Historical Perspective

The march was premiered in Philadelphia, Pennsylvania towards the end of the Spanish-American war when the nation yearned for such patriotic American music. The tune became such a staple that it was expected to be heard at the end of concerts, especially those of the Marine Band. It is known to be performed as an encore at concerts. It became tradition at Sousa band concerts to perform the final trio featuring the cornets, trumpets, trombones, and piccolos lined up at the front of the stage. This holds true for today, though the performers will stand within their sections instead.¹

Unit 4: Technical Considerations

This edition, available in the Public Domain from the Marine Band website, is written as performed by “The President’s Own.” Written in the comfortable key of concert E^b Major, the most challenging of parts lands in the E^b clarinet and B^b clarinet parts. There are areas where they perform in their altissimo registers with march-style articulations. While some areas of the arrangement offer an alternative performance octave below, these higher parts should be given attention and directed as to which G7 fingering to use, depending on how it is being approached and left.

- mm.5-11 can be challenging for younger players performing the q. qj bass line.
- The euphonium range becomes challenging from m.94 to the end.
- In the break strain, there are numerous jumps of a 5th and larger in the brass parts, as well as arpeggiated lines.
- Dynamics play an important role in the march, since the majority of the music tends to be at a moderate volume level. Exaggerate crescendos, decrescendos, and all dynamic extremes; many dynamic changes are “*subito*,” though that term may not exist in the music.

Unit 5: Stylistic Considerations

The piece is written in a traditional cut-time extended-trio march format, starting in concert E^b major involving staccato and marcato articulations until the trio where it modulates a fourth to concert A^b Major.

Stylistic changes happen, as predicted, in the “trio” and “dogfight,” or, “break strain.” The trio includes the key change of a fourth to concert A^b major, where it remains to the end, an extreme dynamic change and change in orchestration, and long flowing lines. The break strain modulates and develops through the relative f minor key, returning to m.110 for the “*grandioso*” grand finale.

Fast grace notes move along some of the upper woodwind, cornet, and euphonium parts; precision to this detail will certainly impress audiences.

The snare rolls should be performed open, as was the style of the time period. The bass drum and cymbal parts were unison almost all the time. While there is a harp part, position on the stage and ensemble volume will play a role on whether this instrument can be heard or not.

The 2nd cornets, 3rd cornets, and French horns play a tradition upbeat obbligato almost the entire duration of the piece. While non-melodic, the entire ensemble’s sound should be dependent on this and the bass line. Let this metronomic line be heard across the band, but not overbearing.

¹ Sousa, John Philip. *The Stars and Stripes Forever*. NY, NY: The United States Marine Band, 2016.

Unit 6: Musical Elements

A typical American-style march form, extended trio-march format:

	1 st strain	2 nd strain	trio	break	3 rd strain
Introduction	: 16 :	: 16 :	32	: 24	32 :
E ^b			A ^b	fm	A ^b

Some sections are labeled “tacet,” though music is written in the parts.

ERRATA: m.54 all trombones should be labeled “tacet”
m.110 all saxophones should be labeled “tacet”

Unit 7: Form and structure

Introduction	mm.1-4	Full band opening <i>ff</i> dynamic
First Strain	mm.5-21	<i>f</i> dynamic, poco crescendos in mm.5, 9, 12 subito dynamic changes in mm.13 (<i>p</i>), 15 (<i>f</i>), 17 (<i>p</i>), 19 (<i>f</i>) 1 st ending m.20, 2 nd ending m.21
Second Strain	mm.22-53	anacrusis on beat 2 m.21 1 st time: <i>p</i> , <i>tacet</i> = E ^b cl, cornets, trombones, cymbal 2 nd time: <i>ff</i> , as written
Trio	mm.54-85	anacrusis on beat 2 m.53 subito <i>p</i> sustained slurred and legato lines, accents on beat 2 in melody horns have back beat <i>tacet</i> = picc, fls, obs, E ^b cl, cornets, trombones, and all perc
Break Strain	mm.86-109	anacrusis on beat 2 m.85 <i>ff</i> , full ensemble, return to staccato/marcato playing developing harmonic progression from f minor back to A ^b major mm.94-109
Final Strain	mm.110-142	1 st time piccolo feature <i>tacet</i> = fl, ob, E ^b cl, alto cl, bass cl, saxophones, cornets, trombones, euphonium, cymbal 2 nd time, <i>ff</i> , full ensemble combines, piccolo feature, trio melody, and tailgating trombone line 1 st ending mm.140-141, back to the break strain 2 nd ending mm.142-143

Unit 8: Suggested Listening

Sousa, John Philip. *The Complete Marches of John Philip Sousa, Vol. 3*. The United States Marine Corp Band. Lt. Col. Jason K. Fettig. 2016. AAC music files. <http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Stars-and-Stripes-Forever-March/>.

Sousa, John Philip
George Washington Bicentennial
The Liberty Bell

Unit 9: Additional References and Resources

Sousa, John Philip. *The Stars and Stripes Forever*. NY, NY: The United States Marine Band, 2016.

Sousa, John Philip. *The Complete Marches of John Philip Sousa*. The United States Marine Corp Band. Lt. Col. Jason K. Fettig. 2016. AAC music files. <http://www.marineband.marines.mil/Audio-Resources/The-CompleteMarches-of-John-Philip-Sousa/>.

Warfield, Patrick, ed. *6 Marches*. A-R Editions. Middleton, Wisconsin. University of Illinois Press, 2013.

Warfield, Patrick. *Making the March King: John Philip Sousa's Washington Years, 1854–1893*. Urbana, IL. University of Illinois Press, 2013.

Bibliography

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Everything Beautiful

Samuel R. Hazo

(b.1966)

PUBLISHER	Hal Leonard
DATES OF PUBLICATION	2015
DURATION	ca. 9:00

Unit 1: Composer

Samuel R. Hazo is a prolific American composer, conductor, and lecturer who resides in Pittsburgh, Pennsylvania with his wife and children. As an educator, he has taught at all grade levels from kindergarten through college and has been invited to guest conduct at over 70 universities and half of the All-State bands in America. He is the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. Mr. Hazo composes music for a variety of groups and levels, including original scores for television and radio. He was also requested to compose music in memoriam of the Virginia Tech (Blacksburg, VA) and Sandy Hook Elementary School (Newtown, Connecticut) massacres. His compositions have been performed worldwide and in 2004 were listed in a published national survey of the “Top Twenty Compositions of All Time” for wind band. He is also a member of ASCAP.¹

Unit 2: Composition

Everything Beautiful was premiered in 2014 by the Honor Band of America at the 2014 “Music for All” national festival under the baton of Eugene Migliaro Corporon. It was commissioned by “The Charles F. Campbell Jr. Memorial Consortium,” in memory of Charles F. Campbell, Jr., 2012 Posthumous Inductee, Bands of America Hall of Fame.

The title came about from the movie “Sleepless in Seattle” when Tom Hank’s widowed character is describing his wife. About her, he said, “She made everything beautiful.” Hazo describes his inspirational friend, Chuck Campbell, in the same manner.¹

Unit 3: Historical Perspective

As an homage to his friend who was taken by cancer, Charles F. Campbell Jr., Hazo tries to capture the essence of Campbell’s life and legacy through his music. Hazo speaks of Campbell’s success as a music educator, conductor, musician, and role model as well of his journey to performances at the Midwest Band Clinic with the schools at which he taught; George Rogers Clark HS and North Hardin HS.

Unit 4: Technical Considerations

¹ Hazo, Samuel R. *Everything Beautiful*. Milwaukee, WI: Hal Leonard Corporation, 2015.

The work maintains a fairly slow tempo during its entirety so pacing of tempi are very important, paired with many cluster chords that involve 2^{nds}, making the practice of sustained and well-balanced chords an integral part of a successful performance. Air support from all wind players is should be addressed during the rehearsal process. As with all slow-paced music, subdividing the pulse will help align chord changes. With this in mind, there are areas of rubato, marked and not marked, available for emotional effect. The first movement has many time changes and should be viewed as the way the composer heard the piece upon its creation, rather than emphasis of metric beats.

Only a few of advanced techniques are involved in the piece; the horn “rip” in m.82 and the C6 performed in the trumpet 1 part, especially towards the end which follows an A5 for two previous measures at a slowing tempo, and the rhythmic groups of 10 and 12 involved in the piano part.

Percussion mallet choices are specifically labeled.

Unit 5: Stylistic Considerations

While the piece begins with a piano, which is performed throughout, the piano should not be considered a solo feature, but rather part of the ensemble. The music is very well notated and stylistic markings are clearly written throughout the piece. Attention to slur markings and other articulations will help emphasize harmony and non-harmonic tones.

The music is well-orchestra clearly in sections, such as upper woodwinds, saxophone, trumpet, and brass. The French horns are often featured and not doubled or cued in other parts.

Unit 6: Musical Elements

While there is always a clear and present melody, intricate attention to the accompanying balance, blend, and tuning of the harmonies beneath will help ensure a successful performance.

The harmony involves many chords that includes major and minor 2^{nds}. Balance and blend are very important, especially in their role accompanying the melodic lines.

Unit 7: Form and structure

The piece is divided into three continuous movements

I. "The Stillness of Remembering" mm.1-57

The title of this song was taken from the poetic song, *Dreams*, as performed by Stevie Nicks and the band Fleetwood Mac.

The tempo is marked a $q=60$ which represents the ticking of the clock Hazo heard as he began sketching the piece, and should be kept strict, as he was very deliberate in how to help stretch the pulse.

The piano opens the piece, colored by the wind chimes (which is specifically notated when to move up and down), vibraphone, paired with woodwind chords sets the tone of the music. All the notes of the piano chords should be played with equal weight. Dynamics are clearly written in the music for direction. While balance and blend must be achieved, the quarter note and 8th-notes should be brought out to move the music forward. The vibraphone pedaling, not labeled in the score, should match the piano as close as possible.

The melodic material is broken up between instrument colors and should connect smoothly. Several meter changes between 2/4 and 4/4 happen. The 2/4 can be treated as an anacrusis for the following measures.

The clarinet 2 part divides in mm.8, 12, & 37.

There is a *sezura* in m.14 that needs to be timed just right for maximum impact; not too short but not too long and should be felt in the moment of performance. M.19 is 3/4 time, with three fermatas that should feel *rubato*, each one longer than the previous, moving into an "A Tempo" in m.20.

Mm. 23-24 involves a full band decrescendo on a Cm chord as muted trumpets swell on a suspension of the 2nd scale degree. The trumpets should crescendo through the band's decrescendo, just enough to create dissonance, reach their peak on the downbeat of m.24, and fade with the rest of the ensemble.

The full band reaches its first *forte* together at the first climax in mm.31-33. The accent in m.31 over the 8th notes should be delicate in relationship to the music. A staccato is marked on the release of the climax in m.33 but should not be re-articulated or stopped with the tongue. The choking of the suspended cymbal will help with this effect.

The music builds and climaxes again in mm.41-44, emphasized with the introduction of the bass drum and tam-tam. The movement ends with a sweet, short oboe solo marked "open dynamic" and can be performed as felt, signifying serenity amongst the grief of the movement.

II. "Irish Tune" mm.58-94

This is an original Irish tune influence by Percy Grainger's *Irish Tune from County Derry*. Hazo again gives significance to the tempo and its relationship to Campbell, who passed in the 7th month and was buried in the 8th month, designating the tempo of this movement a $q=78$.

This movement starts out with an original "Irish tune" solo by the flute. Careful attention should be given to the execution of the grace notes that precede the 16th note and not be performed as a dotted-8th followed by two 32nd notes, which is also notated in this movement. M.63 and m.88 are marked "molto ritard;" Hazo states he personally places them at a $q=60$ (symbolic of the 1st and 3rd movements). The movement builds quickly into m. 67 with full band and percussion at *forte*. The moving quarter notes in this measure are lightly

orchestrated in the bassoon, bass clarinet, contra-alto/contra-bass clarinet, trombone 3, euphonium, and tuba, and should be get covered up by the rest of the ensemble. Rhythmic patterns and harmonies are colored in the percussion while the piano arpeggiates tuplets of 10.

The bass drum in m.75, accompanied by the timpani (using the butt of the stick), has a complex groove ethnic of Irish/Scottish music using round wooden timpani mallets (preferred) or plastic xylo. mallets, and involves double-dotted 8th-notes, flams, 32nd notes, and 16th-note triplets, using round wooden timpani mallets, (*preferred*) or plastic xylophone mallets. Subdivisions are included under the staff to help with counting and placement, however, scating this rhythm will help with its accuracy. Labeled *forte*, this should not be overbearing.

The horn rip in m.82 marks the build toward the climax in m.88, which is preceded by a crescendo and ritardando, then ending at a $q=70$, marked “just under A Tempo.” mm.91-91 are marked *fortissimo* with full wind chords and percussion impact. A musical breath may be taken before the anacrusis of m.92 and 93. The movement ends with a key change back to Eb, decrescendoing to *piano* under a fermata. “Attacca” is marked into the 3rd movement with only the bass clarinet sustaining through the transition.

III. “While I Think On Thee, Dear Friend” mm.95-137

The title of the movement is from the final couplet of William Shakespeare’s *Sonnet 30*. The sonnet is about grief and loss that can only be countered by the warmth and hope bought by thoughts of this dear friend.

Sonnet 30

*When to the sessions of sweet silent thought
I summon up remembrance of things past
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time’s waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death’s dateless night,
And weep afresh love’s long since canceled woe,
And moan the expense of many a vanished sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o’er
The sad account of fore-bemoaned moan,
Which I now pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.*

This movement opens up with percussion, starting with the vibraphone in m.96 who must use 3 mallets. Each color should be clearly heard. The chime tremolo should be as fast as possible.

Upper woodwinds and horns have a tenuto pick-up note into m.102; horn 1 is the only part with moving quarter notes that accompany the flutes the clarinets. One flute player is instructed to play the top notes of the melody, then divided equally later on. Allow the grace notes to be heard in m.103 in the flutes and clarinet 2. Melodic material is combined with beautiful counterpoint in the alto and tenor voices and should share even dynamics. A final swell in mm.109-111 ends with a sezura. Allow the wind chimes to stop ringing before moving on.

All woodwinds enter at m.112 and 8th notes are intricately composed throughout various parts with the meter alternating between 3/4 and 4/4. Bring these 8th notes out to help keep the movement of the music forward.

As the full ensemble builds in mm.118-119, a crescendo and ritardando are appropriately placed, ending with a *fortissimo* dynamic and A Tempo at m.120. Use the suspended cymbal in these final measures to build these dynamics instead of the winds to avoid overplaying. The melody is written in the flutes, clarinet 1, and trumpet 1, who should be the primary voice given its range.

Mm.131-132 includes double-dotted 8th-32nd-note rhythms and dotted 8th-16th note rhythms; encourage musicians to perform these correctly. It may help to use the group of 32nd notes in m.128 to help teach the subdivision.

In the final four measures the tempo is marked “Largo (stay strong).” With the last dynamic written as *fortississimo* in m.137, softening the dynamic level of the upper woodwinds and brass in m. 135, when the bass and tenor voices enter will help achieve a final crescendo to *fff*, bringing the piece to a breathtaking and musical end.

Unit 8: Suggested Listening

Hazo, Samuel R. *Everything Beautiful*. University of Kentucky Wind Symphony. Samuel R. Hazo. MusicWorks, 2015. MP3. <https://www.youtube.com/watch?v=SSP77iv7XiY>.

Grainger, Percy. *Irish Tune from County Derry*. North Texas Wind Symphony. Eugene Migliaro Corporon. GIA Publications. <https://www.youtube.com/watch?v=TdPuCygFPoo>

Unit 9: Additional References and Resources

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Hazo, Samuel R. "Home." Samuel R. Hazo. 2015. Accessed February 20, 2018.
<http://www.samuelrhazo.com/>.

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The Hounds of Spring

A Concert Overture for Winds

Alfred Reed

(1921 - 2005)

PUBLISHER	Piedmont Music Company
DATES OF PUBLICATION	1981
DURATION	ca. 9:15

Unit 1: Composer

Alfred Reed was born in New York City on January 25, 1921. Beginning his musical career playing trumpet at the age of 10, he began performing professionally while still in high school, and later with the Air Force Band during World War II, where he became fond of the concert band and its repertoire. After his release he attended the Julliard School of Music, studying under Vittorio Giannini. After his training he became a staff composer and arranger for NBC and ABC, writing and arranging music for public media, record albums, and films.¹

Unit 2: Composition

The Hounds of Spring is a traditional ABA-style overture, influenced from a chorus in the paean titled “*Atlanta in Calydon*” by English poet Algernon Charles Swinburne. The work is a modern English verse of an ancient Greek tragedy which came to print in 1865, making the poet an instant success. Reed includes words from the poem on the cover of the score:

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain*

*And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sigh
The god pursuing, the maiden hid.*

The music was commissioned by the John L. Forster Secondary School Symphonic Band from Windsor, Ontario, Gerald A.N Brown, director. Its premiere performance was conducted by the composer with this group on May 8, 1980.

Unit 3: Historical Perspective

Reed was a masterful orchestrator with over 200 works written for band, orchestra, choir, and other various ensemble mediums. His unique style is distinguished through his melodically flowing lines, challenging woodwind accompaniments, and brilliant harmonic accompaniment, as well as use of percussion.

¹ Belser, Robert. *The Hounds of Spring*; Alfred Reed. In *Teaching Music Through Performance in Band*, edited by Richard Miles, 567-573. Volume 6. Chicago, IL: GIA Publications, INC., 2007

Reed is one of the very few composers who placed the horns above the cornets in his scores.

Unit 4: Technical Considerations

The tempo marking of a $q.=88-92$ and should be kept strict until the tempo changes toward the B section. With many time changes between 6/8, 9/8, and 3/4, the 8th note should always be consistent and metric accents of two or three should be performed according to the meter and beaming of note groupings.

The releasing of ties should happen on the tied note and never stopped with the tongue, allowing for maximum resonance and the ability for players to take breaths.

The written rests are very important to the stylistic performance of this piece and attention to this detail will make a clean performance. Reed writes a number of 16th-note runs in the woodwinds that require playing off a 16th rest. The teaching of sub-division and slow practice will ensure successful execution of these. "Silently" playing a down beat on the rest will also help with placement. Some of these runs are played through the middle register of the clarinet and involve some analysis of which pinky keys to use by performers. Correct technique and air support will help the performance of these.

Snare rolls should be closed. There is a vibraphone part in the B-section that requires 4-mallet technique and a working motor.

Unit 5: Stylistic Considerations

The first and third sections are performed similarly regarding style; light and brilliant with space between articulated notes. Since Reed's music is driven rhythmically, there are almost always chords in the accompaniment, so precision of rhythmic accuracy is utmost important. Textures should be clear and present all the time. The middle section is slow and should not drag. Inner contrapuntal lines must have sufficient time to be heard and rubato in this movement should be ad lib.

Unit 6: Musical Elements

MELODY

The melody of the work flows non-stop and is traded between instrument groups, while motivic features help progress the music.

The middle section introduces a new melodic idea, and in the last section Reed combines motivic material from both melodies of the earlier movements at the same time to bring the listener to the end of the piece.

HARMONY

Following the form of the music, ABA, the piece is primarily in concert F major, with the exception of the key change in the B section to concert A^b for fifteen measures. Otherwise, the piece is fairly simple harmonically. In the final A section, Reed begins by trading the initial motivic material with chromatic modulations.

RHYTHM

The rhythm of *iz* is the driving force behind the first and third sections of *The Hounds of Spring*. The rest should be clearly heard.

The middle section involves some syncopated upbeats marked tenuto. While the marking says not to accent, some weight should be added so the upbeats are clearly defined. The counterpoint in this section is also very well-written and moving lines should be brought out slightly to help not only the movement of the music, but also the subdivision for the performers.

Towards the end of the work Reed implements the simple/compound rhythmic combination by use of duplets, mm.236-252, and m.259.

TIMBRE

The piece calls for an E^b clarinet which plays an important part in the harmonic structure and should not be omitted, as well as the use of 2 euphoniums. Both cornets and trumpets are also called for as independent parts. Cues are limited.

Unit 7: Form and structure

The Hounds of Spring uses an ABA overture form and does not start with an introduction.

A	mm.1-97	Concert F
B	mm.98-148 mm.114	Concert A ^b Concert F
A'	mm.149-263	
Coda	mm.264-end	

Unit 8: Suggested Listening

Alfred Reed
El Camino Real

Unit 9: Additional References and Resources

Belser, Robert. The Hounds of Spring; Alfred Reed. In *Teaching Music Through Performance in Band*, edited by Richard Miles, 567-573. Volume 6. Chicago, IL: GIA Publications, INC., 2007

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