
Sydney Hodkinson

Eulogy

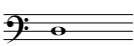
for Symphonic Band

in memoriam :

DONALD ERB

(1927 - 2008)

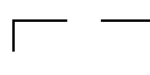
INSTRUMENTATION


- Flutes 1° & 2°
 - Piccolo
 - Oboes 1° & 2°
 - English Horn (in G)
 - E♭ Clarinet
 - B♭ Clarinets 1°, 2° & 3°
 - B♭ Bass Clarinet
 - B♭ Contrabass Clarinet
 - Bassoons 1° & 2°
 - Contrabassoon
 - 4 Saxophones : SATB
 - Soprano Saxophone in B♭
 - Alto Saxophone in E♭
 - Tenor Saxophone in B♭
 - Baritone Saxophone in E♭
 - 4 Horns in F
 - Flügelhorn in B♭ (Trumpet 1°)
 - Trumpets 2° & 3° in B♭
 - Trombones 1° & 2°
 - Bass Trombone
 - Euphonium
 - Tuba
 - Double Bass
 - Piano
 - Timpani (4)
 - 5 Percussion (⌘)
- Percussion legend
- Percussion 1° : Tubular Chimes (CH)
- Percussion 2° : Glockenspiel (GL.) } Mounted as
Vibraphone (V.) } one instrument
- Percussion 3° : Marimba (Mba.)
Large Suspended Cymbal (SC.)
- Percussion 4° : 2 Tom-Toms - medium & low [T-T.]
Nipple gong (pref. pitched) :
 [G.]
- Percussion 5° : Large Tam-Tam (G.)
Large Bass Drum [BD.]

⌘ It is preferred that the five percussionists stand independently at approximately measure 54 - 60, well before their entry @ meas. 78.

PERFORMANCE NOTES :

. . . All accidentals hold for the full measure, but *not* at the octave, as in customary practice.

 . . . Square brackets indicate leading melodic lines to be brought to the foreground of the prevailing texture.

 . . . Bracketed fermatas indicate a substantial broadening of the pertinent beat (ms. 11 and 23), but not as long as the conventional pause.

MV . . . (double bass) molto vibrato.

 . . . (percussion) Completely dampen all vibrations.

Suggested subdivisions for asymmetric conductor beat patterns are given in brackets above the signature : e.g., [2•3]



to the CONDUCTOR :

. . . There are very few of the customary ensemble dynamics in this work. The contrapuntal lines should be continually undulating : increasing and decaying in intensity, rarely 'at rest'. Kindly note that, with the slight exception of the double bass and piano, from ms. 12 through 69, there is NO FORTE (**f**) dynamic indicated. See the note [⌘] to the percussion above.

. . . Further clarifications for conductor and performers are given in numbered asterisks as they occur within the score context.

PROGRAM NOTE :

In mid-August of 2008, the nation's classical music community was greatly dismayed to learn of the death of the American composer Donald Erb. He was one of my dearest friends and will be greatly missed; this brief elegy is written in tribute to his memory.

The design of the work is very simple. A mournful melodic line of three phrases is repeated three times : in the flutes/clarinets, the double reeds, and finally the cylindrical brass. This lament is surrounded by a brief introduction, two interludes, scored primarily for saxophones and horns, and an extended coda. The whole texture is generally imbued with vernacular (jazz) harmonies that were among Mr. Erb's favourite sounds.

EULOGY is approximately seven minutes in duration and was composed September 13 -15, 2008 in Ormond-by-the-Sea, Florida; the scoring was completed in Ithaca, New York in March of 2009. Partial funding for the work was provided by the Stetson University School of Music, Jean West, Dean for its University Symphonic Band, Bobby Adams, conductor. Mr. Adams gave the first performances during the 2010-2011 concert season in Deland, Florida.

S.H.

Transposed Score

- EULOGY -

for symphonic band

SYDNEY HODKINSON

(2009)

Molto doloroso [♩ = 48 ~ 50]

Flutes 1, 2
Piccolo
Oboes 1, 2
English Horn
E♭ Soprano Clarinet
B♭ Clarinet 1
B♭ Clarinets 2, 3
B♭ Bass Clarinet
B♭ Contra-Bass Clarinet
Bassoons 1, 2
Contrabassoon

Molto doloroso [♩ = 48 ~ 50]

B♭ Soprano
E♭ Alto
Saxophones
B♭ Tenor
E♭ Baritone

Molto doloroso [♩ = 48 ~ 50]

(Trumpet 1)
B♭ Flügelhorn
B♭ Trumpets 2, 3
1, 3
Horns in F 2, 4
Euphonium
Trombones 1, 2
Bass Trombone
Tuba
Doublebass

Molto doloroso [♩ = 48 ~ 50]

Piano
Timpani
Percussion 1 - 5

⊛¹ All glissandi should occupy the full time-span : moaning.

Flts. 1, 2 (à2) ¹ **7** *gl.* *f* *mf* *f* **3/4** *p* *rit.....*

Picc. ¹ *mf* *p*

Obs. 1, 2 *mf* *f* *p*

Eng. Hn. *p*

E♭ Sop. Clar. ¹ *mf* *p* *p* *pp*

B♭ Clar. 1 *f* *p* *pp*

B♭ Clars. 2, 3 ^(3°) ^(2°) ^(3°) *mp* *p* *pp* *pp*

B♭ Bs. Clar. *mp* *p* *pp* *mp* *p* *senza dim.*

B♭ Con. Bs. Clar. *p* *pp* *mp* *pp*

Bsns. 1, 2

C Bsn.

7 *rit.....*

B♭ Flghn. **3/4**

B♭ Tpts. 2, 3

Hns. 1, 3 *à2* (tightly stopped) *mp (poco r fz)* *pp* *p* *pp*

Hns. 2, 4 *pp*

Euph. *p* *pp* *p*

Trbs. 1, 2

B. Trb. Tba. *pp* *pp*

Dbl. Bass *p* *mp* *senza dim.*

7 *rit.....*

Pno. *mp* *mf < f, fz* **3/4**

(8) (Ped.)

Timp. (sy) *pp* *mp* *ppp*

(rit.) 12 a tempo

Flts. 1, 2

Picc.

Obs. 1, 2

Eng. Hn.

E♭ Sop. Clar.

B♭ Clar. 1

B♭ Clars. 2, 3

B♭ Bs. Clar.

B♭ Con. Bs. Clar.

Bsns. 1, 2

C Bsn.

mp 3 mf 3 gl. 3

pp p pp mp 3

mf 3 p 3 mp 3

sol. pp mp espr. mf p mp

p gl. p mp pp p mp

mp mf sim. mp p p mp

mf p sim. pp p mp p

(rit.) 12 a tempo

B♭ Flghn.

B♭ Tpts. 2, 3

Hns. 1, 3

Hns. 2, 4

Euph.

Trbs. 1, 2

B. Trb. Tba.

Dbl. Bass

mp espr. soli (w. clar.) 0 1° 3° mp < mf 3 gl. 3 pp

mp p pp 3 3 mp p

(Bs. Trb.) pp p p mp

pizz. f arco p mf

(rit.) 12 a tempo

Pno.

(Ped.)

Timp.

[E → F# (G♭)]

[A → A♭]

(my) mp p

f mf 3 fz mf 3 f

rit. **mf** *port.* *p* **24** Più mosso [♩ = 56 ~ 58] (Tempo 2°)

Flts. 1, 2

Picc.

Obs. 1, 2

Eng. Hn.

E♭ Sop. Clar.

B♭ Clar. 1

B♭ Clars. 2, 3

B♭ Bs. Clar.

B♭ Con. Bs. Clar.

Bsns. 1, 2

C Bsn.

rit. **24** Più mosso [♩ = 56 ~ 58] (Tempo 2°)

Sop.

Alt.

Saxes

Ten.

Bar.

rit. **24** Più mosso [♩ = 56 ~ 58] (Tempo 2°)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Trbs. 1, 2

B. Trb. Tba.

Dbl. Bass

rit. **24** Più mosso [♩ = 56 ~ 58] (Tempo 2°)

Pno.

(Ped.)

29

rit.

Flts. 1, 2

Picc.

Obs. 1, 2

Eng. Hn.

E♭ Sop. Clar.

B♭ Clar. 1

B♭ Clars. 2, 3

B♭ Bs. Clar.

B♭ Con. Bs. Clar.

Bsns. 1, 2

C Bsn.

29

rit.

Sop.

Alt.

Saxes

Ten.

Bar.

29

rit.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Trbs. 1, 2

B. Trb. Tba.

Dbl. Bass

29

rit.

Pno.

Timp.

34 Tempo 1° [♩ = 48 ~ 50]

Flts. 1, 2

Picc.

Obs. 1, 2

Eng. Hn.

E♭ Sop. Clar.

B♭ Clar. 1

B♭ Clars. 2, 3

B♭ Bs. Clar.

B♭ Con. Bs. Clar.

Bsn. 1

Bsn. 2

C Bsn.

(1°) *p* *mp* *p* *pp*

pp *mp*, rhapsodically *pp* 3

(1°) solo (to ms. 45) *mp* *espr.* *soli* *pp* *espr.* *gl.*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

soli *mp* *molto espr.* *gl.*

soli *pp* *mp* (clear bass) *mp*, *espr.*

4/4 2/4 3/4

34 Tempo 1° [♩ = 48 ~ 50]

B♭ Flghn.

B♭ Tpts. 2, 3

Hns. 1, 3

Hns. 2, 4

Euph.

Trbs. 1, 2

B. Trb. Tba.

Dbl. Bass

mp *pp*

(pizz.) *lv.* *mp*

4/4 2/4 3/4

34 Tempo 1° [♩ = 48 ~ 50]

Pno.

(Ped.)

Timp.

4/4 2/4 3/4

40 accel. al

Flts. 1, 2

Picc.

Obs. 1, 2

Eng. Hn.

E♭ Sop. Clar.

B♭ Clar. 1

B♭ Clars. 2, 3

B♭ Bs. Clar.

B♭ Con. Bs. Clar.

Bsn. 1

Bsn. 2

C Bsn.

40 accel. al

B♭ Flghn.

B♭ Tpts. 2, 3

Hns. 1, 3

Hn. 2

Hn. 4

Euph.

Trbs. 1, 2

B. Trb. Tba.

Dbl. Bass

40 accel. al

Pno.

Timp.