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For my thesis, I wrote a musical work called *Eulogy*. It is a composition for brass quintet and choir that makes use of contrast, both in regard to the text and the music. Juxtaposing elements are used in order to give character to sections and to also create a hierarchy of moments. Through an examination of how contrasts are used, the way in which the music works can be determined. This paper defines the meaning of musical contrast and the ways in which it applies in *Eulogy* and then categorizes the different contrasts based on the functionality in the piece. Simultaneous and nonsimultaneous contrasts are found to work differently within the work to either recontextualize an idea or to change existing musical material.

EULOGY FOR CHOIR AND BRASS QUINTET

by

Julian Ward

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APPROVAL PAGE

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CHAPTER I
INTRODUCTION

Eulogy is a piece for brass quintet and choir that makes use of contrast, both in regard to the text and the music. Juxtaposing elements are used in order to give character to sections and to also create a hierarchy of moments. Though an examination of how contrasts are used, the way in which the music works can be determined.

I will be defining “contrast” as the presentation of individual ideas of differing quality for effect. I derived this definition from two sources, first the description of the word’s usage in visual arts from *The Random House Dictionary of the English Language* as the, “opposition or juxtaposition of different forms, lines, or colors in a work of art to intensify each element’s properties and produce more dynamic expressiveness.”¹ Second, the chapter, “Contrasting” in Alan Belkin’s book, *Musical Composition: Craft and Art*. He did not define the term but instead said that, “In any but the shortest musical forms, occasional significant contrasts are essential, in order to renew the listener’s interest and to throw important ideas into relief.”² This concept of intensifying elements by throwing them “into relief” with one another worked well to not just explain contrast as an element but to also define its function in music.

¹ *The Random House Dictionary of the English Language*, the unabridged ed., s.v. “Contrast.”

² Alan Belkin, *Musical Composition: Craft and Art* (New Haven: Yale University Press, 2018), 105.

Contrast in music is achieved in two manners, the first being when material occurs separately and the second being when they are presented simultaneously. The first type allows for a contrast to occur in reference to a past moment while the later creates a juxtaposition within an instant.

Jupiter (1914), from *The Planets* (1914 – 1916), provides a strong example of the first type of contrast as the music in the “*Allegro giocoso*” section (see Example 1) goes into new material at the “*Andante maestoso*.”

The image displays a piano reduction of measures 183-197 from the 'Jupiter' movement of 'The Planets' by Gustav Holst. The score is divided into three systems. The first system, labeled '(Allegro giocoso)' and starting at measure 183, features a piano part with a right-hand melody of chords and eighth notes, and a left-hand accompaniment of eighth-note chords. The second system, labeled 'Andante maestoso', shows a significant change in tempo and mood, with a right-hand melody of sustained chords and a left-hand accompaniment of eighth-note chords. The third system continues the 'Andante maestoso' section with a right-hand melody of chords and a left-hand accompaniment of eighth-note chords. The score includes dynamic markings such as *p*, *pp*, and *mf*, and a tempo change indicated by a double bar line and the new tempo marking.

Example 1. Piano Reduction of Measures 183 – 197 of *Jupiter*

At this point, there is an immediate key change along with alterations to the meter, tempo, and dynamics to a slow, full, three-beat tune. This music has a strong character as single idea, however it is more powerful when juxtaposed with the light, energetic material that preceded it. The contrast between these two sections is reinforced by the dynamics, with the faster music dying away almost entirely before the melody comes in at a full *mezzo forte*. These dynamics are achieved through instrumentation as the “*Allegro giocoso*” ends with a sparse setting and then the “*Andante maestoso*” comes in at *mezzo forte* with the majority of the orchestra playing. This change in instrumentation not only enforces the dynamic contrast but also forms a timbral distinction between sections.

In contrast, *The Tides of Manaunaun* (1912) by Henry Cowell (1897 – 1965) provides a model of juxtaposition that is concurrent, with two disparate ideas occurring at the same time. The bass part of the piano features chord clusters (see Example 2) played “...either with the flat of the hand, or with the forearm or with the fist, according to the length of the cluster.”³

³ Henry Cowell, *The Tides of Manaunaun*, Volume Two of *Henry Cowell Piano Music*, (New York: Associated Music Publishers, 1982), 3.

(Largo, with rhythm)

Piano

mf

mp *poco a poco cresc.*

Basso 15

Example 2. *Tides of Manaunaun* Measures 7 – 9

These clusters are low in the range of the piano, creating a deep rumble in contrast with the right hand which is playing a melody in the higher register.⁴ The tune is something that may be expected in traditional music, being in B-flat Aeolian, being singable, and having a relatively consonant harmonic accompaniment. The character of this conventional music is heightened to a greater degree in the context of the waves of sound coming from the left-hand part.

⁴ Ibid., 59

CHAPTER II

CONTRAST IN *EULOGY*

Eulogy features both contrast of simultaneous events and contrast of musical ideas happening at different times, however they function in different ways. The contrast of simultaneous ideas tends to be stark and arises out of material that is already occurring. An idea is established and then an interjection occurs that changes the character of that musical entity in some way.

At measure 22 (see Example 3), there is an example of such a contrast as the established texture is interrupted by the entrance of the tuba on a low G.

The musical score for measures 22-25 of *Eulogy* is presented in a five-staff format. The top staff is for the Tuba, which enters in measure 22 with a low G note, marked with a forte (*f*) dynamic and a flutter-tongue effect. The dynamics then shift to mezzo-forte (*mf*) for the remainder of the passage. The vocal staves (Soprano, Alto, Tenor, and Bass) are shown with lyrics. The Soprano and Alto parts have the lyrics "du" followed by a long line, indicating a sustained note. The Tenor and Bass parts have the lyrics "a m m m m m m m" followed by a long line, indicating a sustained note. The Tuba part is marked with a "flutter-tongue" effect and dynamic markings of *f* and *mf*. The measure number 21 is indicated at the beginning of the vocal staves.

Example 3. Measures 22 -25 of *Eulogy*

This event created the first dissonance of the piece as the pitch material up to this point (for a little over a minute) had only been concert Fs. A sense of the beat had been established by the pulsing eighth-notes in the lower voices with the strong attacks by the soprano and alto singers on the first downbeat of every measure after bar 17. This ongoing texture was disturbed by the entrance of the tuba not only as a dissonance but also as rhythmic interjection, as it did not emphasize the first beat as the voices had. It instead it stressed an offbeat, removing certainty from the perception of the downbeat's placement. The entrance of the tuba likewise altered the timbral character of the piece. The low rumble expanded the range of the music an octave and a seventh lower and creating a more disjunct timbre as the flutter-tongued tuba muddled the sound of the relatively clear pulsing in the voices.

Another section of strong simultaneous contrast begins at measure 211 as material of the melody is juxtaposed with the harmonic accompaniment. The relatively full sound of the low brass and low voices come into contrast with the high brass. The chords begin as clearly stated A minor triads (see Figure 1) with all of the contributing voices playing in rhythmic unity. The high brass instruments are playing this in the upper portion of their range with mutes in. This presentation of the accompanying harmony has its own identity as a simple and nasal sounding entity that goes on for about half a minute before the focus changes. The sound of the high brass is contrasted with the relatively full sound of the melody as the low brass and low voices come in with a line at measure 211 that is then imitated by the upper voices and the trombone at bar 214. This entrance moves the

the attention of the listener from the accompanying harmony to that of the melody. The contrast is sharpened at measure 220 (see Example 4) where the accompany harmony is now F major and the entire choir sings in unity of pitch and rhythm with the tuba and trombone.

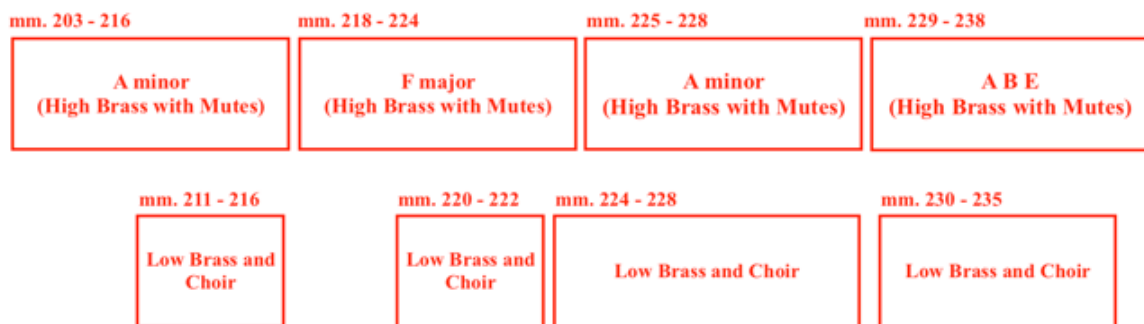


Figure 1. Chart of Timbral and Harmonic Relationships from Measures 203 – 238

The melodic line here is less consonant with the background harmony (featuring chromaticism and many repetitions of A-flat against the A-natural of the chord) highlighting the distinction of the two ideas.

218

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

mf

mf

mf

under voices

mp

mf

under voices

mp

mf

218

mp

mf

when I mis-took that light — for the ris - ing — sun —

mp

mf

when I mis-took that light — for the ris - ing — sun —

mp

mf

when I mis-took that light — for the ris - ing — sun —

mp

mf

when I mis-took that light — for the ris - ing — sun —

mp

mf

when I mis-took that light — for the ris - ing — sun —

Example 4. Measures 218 – 222 of *Eulogy*

The other contrast that *Eulogy* features tends to recontextualize material that has already occurred without directly repeating it. This is done with the contrast of either two distinct materials or of two materials that share similar aspects.

A juxtaposition that relates to the previous material as a non-concurrent contrast begins at measure 164 (see Example 5). In this section, a distinction is built between the quiet introspection of the soft singing of the melody and a loud rearrangement of that musical idea in the brass.

The musical score for measures 164-165 of *Eulogy* is presented in four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a *p* dynamic and a *solo* marking, followed by a crescendo to *mp* and then a decrescendo back to *p*. The lyrics are "Li-lac lights paint a pale hor-i-zen". The Alto part is silent, indicated by a whole rest. The Tenor part mirrors the Soprano's melody with a *p* dynamic and *solo* marking, followed by a crescendo to *mp* and then a decrescendo back to *p*. The lyrics are "Li-lac Lights Paint a Pale Hor-i-zen". The Bass part is silent until measure 165, where it enters with a *mp* dynamic and a *solo dejectedly* marking, playing a triplet of notes. The lyrics are "du du du".

Example 5. Measures 164 – 165 of *Eulogy*

This contrast makes the softer section feel less stable in retrospect and is realized through the aspects of dynamics, instrumentation, and changes in pitch content.

At measure 173 (see Example 6) a juxtaposition is built as the full brass quintet takes over for four measures with a simplified version of the melody from measures 164 – 165 at *mezzo forte*.

173 **a tempo**
no mute
B♭ Tpt. 1 *mf warmly*
no mute
B♭ Tpt. 2 *mf warmly*
open
Hn. *mf warmly*
Tbn. *mf warmly*
Tuba *mf warmly*

Example 6. Measures 173 – 174 of *Eulogy*

Chromaticism and modal shifting is prominently featured in the voice iteration while the brass statement is in E-flat major with quartal harmony (E-flat, B-flat, F) that supports the line. The brass' statement is as a result more stable than the choir's and is also much louder. This dynamic juxtaposition is even greater than it would normally be between a brass ensemble and a choir as only three vocal soloists are singing at this point. This sudden shift elevates the effect of the moment with the extreme contrast of the ensemble, dynamics, and stability.

Moments of nonconcurrent contrast, that references back to previous material, are also featured within the micro level of the music.

solo *an introspective whisper* *mp*

B To be your-self at all cost Ah, to shed this bur - den

Example 7. Measures 73 – 76

At measure 73 (see Example 7), contrast is created to emphasize certain portions of the material in retrospect. A solo text setting of the line, “To be yourself at all cost. Ah, to shed this burden. These lies will at last be lost” is followed by a polyphonic continuation (see Example 8), as the second and third sentence is repeated in many different forms in the choir.

p

A Ah, to shed this bur - den These lies will at last

p

T Ah, to shed this bur - den

pp

B be lost

Example 8. Measures 78 – 81 of *Eulogy*

This recurrence of specific words emphasizes which portions of the text are most important, making the first statement of the phrase, “Ah, to shed this burden. These lies will at last be lost” have greater significance in retrospect.

The contrast between measures 95 and 98 (see Example 9) is of the type of nonconcurrent juxtaposition that does not include a direct relationship between the two ideas. Instead the material following the loud cluster at bar 95 is significantly quieter, using less of the performing forces in a big break away from the dense texture. This makes the force of the previous moment seem more powerful than it would if it had been comparably loud. This is supported by the density of the harmonic material (F-sharp, G, D-sharp, A-sharp, A) at measure 95 in relation to the sparseness of a single pitch (F) at bar 98.

95 straight mute 98 ♩ = 80

B \flat Tpt. 1
f *ff*

B \flat Tpt. 2
f *ff* no mute
mf

Hn.
 stopped + +
f *ff*
 harmon (stem out)

Tbn.
f *ff*

Tuba
f *ff*

S
 done
f *ff* *mf*
 du du du du du du du du du du du du du du du du du

A
 done
f *ff* *mf* lacking pitch
 a m m m m m m m a m m m m m m m

T
 done
f *ff* *p*

B
 done
f *ff* *p*

Detailed description: This is a page of a musical score for measures 95-99 of the piece 'Eulogy'. The score is arranged in a standard orchestral layout. At the top, measure 95 is marked with a 'straight mute' instruction. Measure 98 is boxed and includes a tempo marking of a quarter note equal to 80. The brass section consists of B \flat Trumpet 1, B \flat Trumpet 2, Horns, Trombone, and Tuba. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics 'done' and 'du du du du du du du du du du du du du du du du du'. The Alto part has lyrics 'done' and 'a m m m m m m m a m m m m m m m'. The Tenor and Bass parts have lyrics 'done'. Dynamics range from *f* (forte) to *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include 'stopped + +', 'harmon (stem out)', and 'no mute'.

Example 9. Measures 95 – 99 of *Eulogy*

Contrast like that described in the previous example appears at the macro level of piece as it is divided up into sections based on the form of the text. The words are divided between “declamatory” and “descriptive” sections (see Figure 2). The declamatory text is intended to be unique in every section while the descriptive text is meant to be get caught in the mind of the listener and remembered like a nostalgic look back on the past. This contrast is achieved through every section of declamatory music featuring a unique text setting while the music for the descriptive text is repeated verbatim along with the exact repetition of the words themselves.

There is a moment in the piece which is different from the other juxtapositions. It has a duality of function for its contrast, both recontextualizing and idea and altering an existing musical texture. This dualism is achieved through the direct placement of older material into a section as a force of change.

Section	A mm. 1 – 57	B mm. 59 – 69	C mm. 71 – 96	A' mm. 98 – 115	D mm. 115 – 143
Text	I hope you will understand, When I can't come back again,	I know you will have the strength when the time comes,	To be yourself at all costs, Ah, to shed this burden These lies will at last be lost, but, What are you supposed to do, When life has come and gone? When you no longer can feel, The things that you have done?	Sometimes it makes me wonder, If it is not all as bad as it seems, As life is, When I compare it to my dreams,	N/A
Texture	Pulse with a moment of relative freedom (mm. 50-58)	Imitation of idea G flutter in tuba High pitch in sopranos	Solo Polyphony Solo Polyphone Chord	Loosely related to a with a f pulse occurring with different things happening around it.	Elaboration of pulsing idea to G and E-flat
Type of Text	Declamatory	Declamatory	Declamatory	Declamatory	

E mm. 144-159	F mm. 161 – 201	G mm. 203 – 238	H mm. 239 – 259	F mm. 260 – 300	Coda mm. 300 – 304
N/A	Lilac lights paint a pale horizon, Near enough to touch yet so far away, To see those light blue blossoms once more, Feel how on the gentle wind they'd sway,	I was hoping that I'd finally won, When I mistook that light for the rising sun, The truth! Dawned on me with great pain and, I knew that I was there again,	N/A	Lilac lights paint a pale horizon, Near enough to touch yet so far away, To see those light blue blossoms once more, Feel how on the gentle wind they'd sway,	N/A
	At 177 a pulsing of quartal harmonies	Free	Free	At 177 a pulsing of quartal harmonies	F pulse
	Descriptive	Declamatory		Descriptive	

Figure 2. Form of *Eulogy* by Section of Text

There is the repetition of an idea from bar 144 that was originally presented alone in measure 186. The musical idea is an ascending group of pitches (G, F, B-flat, A, G, F, A, G) in the brass quintet over the span of sixteen measures. Once it was a single figure that was free in form, being unburdened by a clear pulse, but now it comes out of an existing texture that is made up of motoric cells (see Example 10). This injection of material here changed its function, now being an alteration of an idea as well as pushing the music forward with greater force. The dissonance between A natural in the trumpet and the B-flat in the horn at measure 148 was not as striking as it was when it was brought in at bar 155. When placed in the context of the quartal harmonies (E-flat, B-flat, F and F, C, G) that are quickly alternating in the voices at bar 177, this figure feels more dissonant as the A holds longer against the B-flat (being carried in the accompaniment). It actively pushes the listener forward more now than it did before, leading into the next section through the heightened contrast between the B-flat and the A. The B-flat is established in the ear longer before the A arrives and with greater consistency, bringing this character change. Before this recontextualization, the idea was much more stable.

The image displays a musical score for measures 188-191 of the piece *Eulogy*. The score is divided into two systems. The first system includes five parts: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The second system includes four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B).
 In the first system, measures 188 and 189 are in 3/4 time, and measures 190 and 191 are in 4/4 time. The brass parts feature dynamic markings of *p* (piano) and *f* (forte), and vibrato instructions: *senza vib.* (without vibrato) and *molto vib.* (much vibrato).
 The vocal parts (S, A, T) have lyrics consisting of the syllable 'du' repeated in a rhythmic pattern. The Bass part (B) is silent throughout these measures.

Example 10. Measures 188 – 191 of *Eulogy*

CHAPTER III

CONCLUSION

The Juxtaposition of performing forces, dynamics, text, and pitch material alter the perception of musical ideas in *Eulogy*. Concurrent contrasts are used to change material in the moment and nonsimultaneous contrasts recontextualize existing elements. These disparate treatments of music function in different ways but each is used to ultimately “produce more dynamic expressiveness,”⁵ with the musical material that forms the building blocks of the composition.

⁵ *The Random House Dictionary of the English Language*

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APPENDIX A
SCORE OF *EULOGY*



Julian Ward

Eulogy

-For Choir and Brass Quintet –





Eulogy

I hope you will understand,
When I can't come back again,

I know you will have the strength when the time comes,
To be yourself at all costs,
Ah, to shed this burden
These lies will at last be lost,

but,

What are you supposed to do,
When life has come and gone?
When you no longer can feel,
The things that you have done?

Sometimes it makes me wonder,
If it is not all as bad as it seems,
As life is,
When I compare it to my dreams,

Lilac lights paint a pale horizon,
Near enough to touch yet so far away,
To see those light blue blossoms once more,
Feel how on the gentle wind they'd sway,

I was hoping that I'd finally won,
When I mistook that light for the rising sun,
The truth!

Dawned on me with great pain and,
I knew that I was there again,

Lilac lights paint a pale horizon,
Near enough to touch yet so far away,
To see those light blue blossoms once more,
Feel how on the gentle wind they'd sway,

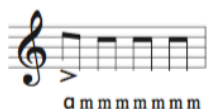
- Julian Ward -

Eulogy Key

Vocal



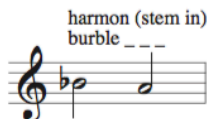
This is a pitch bend.



This indicates to make sounds that are significantly more airy than pitched. The "a" is an accented open mouthed ah sound and the "m" is almost a hum.

Note: Lyrics outside of the text are written in IPA.

Brass



This indicates to have a harmon mute in the bell of the instrument and then to put your hand on the end to create a sort of vibrato effect. The gesture should grow and die in frequency over its duration.



This is a flutter tongue.

Note: In the music there are written indications for when mutes are used and dropped.

Eulogy
- Score -

13

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

du ___ du ___ du ___ du ___

Eulogy
- Score -

17

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

17 *mp*

S
du ___ du ___ du ___ du ___

A
du ___ du ___ du ___ du ___

T
mp lacking pitch
a m m m m m m a m m m m m m a m m m m m m a m m m m m m

B
du du

Eulogy
- Score -

21

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

flutter-tongue

f *mf*

21

S

du ___

A

du ___

T

a m m m m m m m a m m m m m m m a m m m m m m m a m m m m m m m

B

du du

Eulogy
- Score -

25

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

25

S

A

T

B

du ___

du ___

du ___

du ___

a m m m m m m

a m m m m m m

a m m m m m m

a m m m m m m

du du du du du du du

du du du du du du du

du du du du du du du

du du du du du du du

Eulogy
- Score -

33

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

33

S

A

T

B

du ___

du ___

du ___

du ___

du ___

du ___

du ___

du ___

a m m m m m m m

a m m m m m m m

a m m m m m m m

a m m m m m m m

du du du du du du du

du du du du du du du

du du du du du du du

du du du du du du du

Eulogy
- Score -

37

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

37

S

A

T

B

senza vib.

p

du

du

du

du

a m m m m m m m

a m m m m m m m

a m m m m m m m

a m m m m m m m

du du du du du du du

du du du du du du du

du du du du du du du

du du du du du du du

Eulogy
- Score -

41

B \flat Tpt. 1

B \flat Tpt. 2

Hn. *molto vib.* *f* *senza vib.* *p*

Tbn.

Tuba

41

S
du ____ du ____ du ____

A
du ____ du ____ du ____

T
a m m m m m m m a m m m m m m m a m m m m m m m a m m m m m m m

B
du du

Eulogy
- Score -

49

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

senza vib.

p

molto vib.

senza vib.

f

p

ppp

ppp

a m m m m m m a m m

du du du du du du du du du du

Eulogy
- Score -

rit. -----

53

B \flat Tpt. 1 *p* *f*

B \flat Tpt. 2 *mf*

Hn. *f* *p*

Tbn. *mf* *p* *f*

Tuba

S

A

T *mf*
8 I hope you _____ will un - der - stand When I

B *mf*
I hope you will un - der - stand _____ When I

under voices

senza vib.

molto vib.

molto vib. senza vib.

senza vib. molto vib.

3

3

3

3

3

3

3

Eulogy
- Score -

$\text{♩} = 80$ $\text{♩} = 80$

----- senza vib. **59** senza vib.

B \flat Tpt. 1 *p* straight mute *mf* *p*

B \flat Tpt. 2 *mf* stopped + + + +

Hn. *mf*

Tbn. *p* senza

Tuba *mf*

S

A

T *> mp*
8 can't go back a - gain

B *> mp*
can't go back a - gain

Eulogy
- Score -

61

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

f *p* *f* *p* *f* *p* *mp* *mp*

molto vib. senza vib. senza vib. molto vib. senza

know know

Eulogy
- Score -

rit. -----

65

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

65

S

A

T

B

you will have the strength when the time comes _____

you will have the strength when the time _____ comes

Eulogy
- Score -

69 $\text{♩} = 60$ $\text{♩} = 80$ rit. a tempo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

p solo an introspective whisper

To be your-self at all cost

Eulogy
- Score -

75

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

under voices
p

75

S

A

T

B

mp Ah, to shed this bur - den *p* These lies will at last *pp* be lost

Eulogy
- Score -

79 under voices

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

79

S

A

T

B

to shed this bur - den These lies will at last

Ah, to shed this bur - den

Eulogy
- Score -

82

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

82

S

A

T

B

harmon (stem in)

p

harmon (stem in burble)

p

under voices

p

p

to shed ____

____ be lost ____ to shed ____

Ah, ____ to shed ____ this bur - den ____

a2

These lies will at last ____ be lost to ____ shed this

Eulogy
- Score -

85

under voices

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

p

S

mf

A

mf

T

mp

B

mf

bur - den _____ and at last ___ be lost _____

bur - den _____

the li - i - ies will at last _____ be lost but,

bur - den _____ at last _____ be lost

Eulogy
- Score -

88

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

solo slightly more agitated

8 — What are you sup - posed to do when life — has come and gone —

Eulogy
- Score -

92 rit. ----- a tempo
straight mute

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

92 *mp* *f*

S

When you no long-er can feel _____ the things that you have done _____

A

When you no long-er can feel _____ the things that you have done _____

T

^{a2}₈

When you no long - ger can feel _____ the things that you have done _____

B

mp *f*

When you no long - ger can feel _____ the things that you have done _____

Eulogy
- Score -

96 98 ♩ = 80

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff* no mute *mf*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

S *ff* *mf*
du du du du du du du du du du du du du du du du du du

A *ff* *mf* lacking pitch
a m m m m m m m a m m m m m m m

T *ff* > *p*

B *ff* > *p*

Eulogy
- Score -

100

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

du du

a m m m m m m m a m m m m m m m a m m m m m m m a m m m m m m m

49

Eulogy
- Score -

108

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

108

S

A

T

B

du As life

a m m m m m m m a m m m m m m m a m m m m m m m a m m m m m m m

if it's not all as bad as it seems _____ As life is

_____ if it's not all as bad as it seems _____ du du du du du du du

Eulogy
- Score -

112 $\text{♩} = \text{♩}$

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

is _____ du du du du du du du

a m m m m m m m a m m m m m m m a m m m m m m

As life is When I com- pare it _____ to my

du du du du du du du du du du du du du du du du du

no mute *f*

mf

f

f

f

f

f

Eulogy
- Score -

115 ♩ = 80

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

Eulogy
- Score -

119

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

119

S

A

T

B

Eulogy
- Score -

122

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

122

S

A

T

B

Eulogy
- Score -

125

B \flat Tpt. 1

B \flat Tpt. 2

Hn. half-valve gliss. *p*

Tbn. no mute *p*

Tuba

125 *p*

S u

A dAt dAt dAtAtid_ dAt dAt da

T *p sub.* u u

B

Eulogy
- Score -

130

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

harmon (stem out)
p

harmon (stem out)
p

fp < f

130

S

A

T

B

mp *p sub.*

u

u

Eulogy
- Score -

135 harmon (stem out) harmon (stem out)

B \flat Tpt. 1

B \flat Tpt. 2 harmon (stem out) harmon (stem out)

Hn.

Tbn. *fp* < *f* *fp* < *f*

Tuba

135

S

A

T *pp*

B

Eulogy
- Score -

142 144 ♩ = 80

B \flat Tpt. 1 *pp*

B \flat Tpt. 2 *pp*

Hn. *p* senza

Tbn. *p* — *f* senza vib. . . . molto vib.

Tuba flutter-tongue *f* — *mf*

S

A

T

B

Eulogy
- Score -

148

no mute
senza vib. ----- molto vib. ----- senza vib.

B \flat Tpt. 1
p ----- *f* ----- *p*

B \flat Tpt. 2

Hn. ----- molto vib. ----- Senza
f ----- *p*

Tbn. ----- senza vib.
p

Tuba
f ----- *mf*

148

S

A

T
8

B

Eulogy
- Score -

154

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

senza vib. molto vib. senza vib.

p *f* *p*

..... molto vib. senza vib.

p *f* *p*

f *p*

154

Eulogy
- Score -

Nostalgically
♩ = 80

161

B \flat Tpt. 1 harmon (stem in) *mf* \Rightarrow *p* rit.

B \flat Tpt. 2 harmon (stem in) *mf* \Rightarrow *p*

Hn. stopped + *mf* \Rightarrow *p*

Tbn.

Tuba *rubato* *mf* \Rightarrow *p*

S *p* solo \Rightarrow *mp* \Rightarrow *p*
Li-lac lights paint a pale hor-i-zon

A

T *p* solo \Rightarrow *mp* \Rightarrow *p*
Li-lac Lights Paint a Pale Hor-i-zon

B solo *dejectedly*
mp \Rightarrow *p*
du du du

Eulogy
- Score -

166 a tempo molto rit. ----- a tempo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. *p* under solo voice

Tuba *p* under solo voice *mp*

S *mp* *p*
Near e - nough to touch — yet so far a - way to see those light blue bloss-

A

T *mp* *p*
Near e - nough to touch — yet so far a - way to see those light blue bloss-

B *mp* *p*
du near — yet so far — A - way to see — blue bloss-

Eulogy
- Score -

170

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

under solo voice

mp \rightrightarrows *p* \rightrightarrows *pp*

170

S

A

T

B

mp \rightrightarrows *p* \rightrightarrows *pp*

seems once more Feel how on the _____ wind they'd sway

seems once more Feel _____ how _____ they'd _____ sway

Eulogy
- Score -

173 *a tempo* *no mute* *mf warmly* *rit.*

B \flat Tpt. 1

B \flat Tpt. 2

Hn. *open* *mf warmly*

Tbn. *mf warmly*

Tuba *mf warmly*

S

A

T

B

Eulogy
 - Score -

177 ♩ = 76

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

177 *pp floating*

S
 du du du du du du du du du du du du du du du du

A
 du du du du du du du du du du du du du du du du

T
 du du du du du du du du du du du du du du du du

B

The image shows a musical score for a brass section and a vocal quartet. The brass section consists of five staves: B♭ Tpt. 1, B♭ Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. Each staff begins with a measure containing a quarter note with a flat and a measure with a whole rest, followed by three measures of whole rests. Above the brass staves, the number '177' is boxed, and a tempo marking '♩ = 76' is present. Below the brass staves, there are three vocal staves labeled S, A, and T, and one bass staff labeled B. Each vocal staff begins with a measure containing a quarter note with a flat and a measure with a whole rest, followed by three measures of rhythmic patterns with lyrics. The lyrics for S, A, and T are 'du du du du du du du du du du du du du du du du'. The A and T parts have a piano (*pp*) and floating marking above the first measure. The B staff is empty.

Eulogy
- Score -

181

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

181

S

A

T

B

p

p

p

p warmly

du du du du du du du du du du du du du du du du

u u u u u u

Eulogy
- Score -

185

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

flutter-tongue

mf

185

S

mf sub.

du du

A

mf sub.

du du

T

mf sub.

du du

B

u u _____

The image shows a musical score for a brass ensemble and vocalists. The top section contains five brass staves: B \flat Tpt. 1, B \flat Tpt. 2, Horn (Hn.), Trombone (Tbn.), and Tuba. The bottom section contains four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time and starts at measure 185. The brass parts are mostly rests, with the Tuba part featuring a flutter-tongue effect starting in measure 188. The vocal parts have lyrics "du du du du du du du du" repeated across three staves. The Soprano, Alto, and Tenor parts are marked with *mf sub.* The Bass part has the vowel "u" written below the notes. The page number 68 is centered at the bottom.

Eulogy

- Score -

188

senza vib.

p

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

senza vib. molto vib. senza

p *f* *p*

Tbn.

senza vib. molto vib. senza vib.

p *f* *p*

Tuba

188

S

du du du du du du du du du du du du du du du du du du du du du du du du du

A

du du du du du du du du du du du du du du du du du du du du du du du du du

T

⁸
du du du du du du du du du du du du du du du du du du du du du du du du du

B

Eulogy
- Score -

192 *molto vib.* ----- *senza vib.*

B \flat Tpt. 1 *f* ----- *p*

B \flat Tpt. 2 *mf* warmly

Hn.

Tbn.

Tuba flutter-tongue

192
S
du du

A
du du

T
8
du du

B
mf warmly
u u u u u u u

Eulogy
- Score -

195

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

195

S

A

T

B

u

Eulogy
- Score -

199 203 ♩ = 76

B♭ Tpt. 1 *mp* *p*

B♭ Tpt. 2 *p* straight mute *p*

Hn. stopped + + + *p*

Tbn.

Tuba *p*

S *> p*
du du

A *> p*
du du

T *> p*
du du

B

Eulogy
- Score -

206 straight mute *p* straight mute straight mute

B \flat Tpt. 1

B \flat Tpt. 2

Hn. + + + + +

Tbn.

Tuba under voices lip bend *p*

206

S

A

T *p* I _____ was

B *p* I _____ was

Eulogy
- Score -

213

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

213

S

A

T

B

mp

mp

mp

under voices

mp

p

mp

p

mp

p

mp

p

mp

p

I was hop - ing

I was hop - ing

hop - ing that i'd fin - a - lly won

hop - ing that i'd fin - a - lly won

Eulogy
- Score -

218

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

Hn. *mf*

Tbn. *mp* *mf*

Tuba *mp* *mf*

218

S *mp* *mf*
when I mistook that light ___ for the ris-ing ___ sun ___

A *mp* *mf*
when I mistook that light ___ for the ris-ing ___ sun ___

T *mp* *mf*
when I mistook that light ___ for the ris-ing ___ sun ___

B *mp* *mf*
when I mistook that light ___ for the ris-ing ___ sun ___

Eulogy
- Score -

224

B \flat Tpt. 1
f *p*

B \flat Tpt. 2
f *p*

Hn.
f *p*

Tbn.
under voices
f yelling! *p* whisper

Tuba
under voices
f yelling! *p* whisper

224 *f* yelling! *p* whisper

S
the truth! _____ Dawned on me with great pain _____

A
the truth! _____ Dawned on me with great pain _____

T
the truth! _____ Dawned on me with great pain _____

B
the truth! _____ Dawned on me with great pain _____

Eulogy
- Score -

230

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

230

S

A

T

B

under voices

whisper

whisper

whisper

whisper

and I knew that I was there a - gain

and I knew that I was there a - gain

and I knew that I was there a - gain

Eulogy
- Score -

235

B \flat Tpt. 1
pp

B \flat Tpt. 2
pp

Hn.
pp

Tbn.
pp

Tuba
pp *p* *mf*

senza vib. molto vib.

235

S

A
pp

T
pp

B
pp

Eulogy
- Score -

242

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

242

S

A

T

B

The musical score for measures 242-247 includes the following parts and markings:

- B \flat Tpt. 1**: Rests throughout.
- B \flat Tpt. 2**: Rests throughout.
- Hn.**: Rests throughout.
- Tbn.**:
 - Measure 242: *p* (senza vib.)
 - Measure 243: *mf* (molto vib.)
 - Measure 244: *p* (senza vib.)
 - Measure 245: Rest
 - Measure 246: Rest
 - Measure 247: *p* (senza vib.)
- Tuba**:
 - Measure 242: *p* (senza vib.)
 - Measure 243: Rest
 - Measure 244: Rest
 - Measure 245: *p* (senza vib.)
 - Measure 246: *mf* (molto vib.)
 - Measure 247: Rest
- S, A, T, B**: Rests throughout.

Eulogy
- Score -

249

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

249

S

A

T

B

----- molto vib. ----- senza

senza vib.molto vib.

--- senza vib. senza vib. molto vib. senza vib.

p *mf* *p* *p* *mf* *p*

Eulogy
- Score -

Nostalgically

♩ = 80

256

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. *senza vib.*

Tuba *senza vib. molto vib. senza rubato*

p mf p mf

256

S

A

T

B

Eulogy
- Score -

262 harmon (stem in) rit. ----- a tempo molto rit.

B \flat Tpt. 1 *mf* \Rightarrow *p*

B \flat Tpt. 2 *mf* \Rightarrow *p*

Hn. stopped + *mf* \Rightarrow *p*

Tbn. *p* under solo voice

Tuba *p* under solo voice

262 *p* solo \Rightarrow *mp* \Rightarrow *p*

S
Li - lac lights paint a pale hor - i - zon Near c - nough to touch

A

T *p* solo \Rightarrow *mp* \Rightarrow *p*
Li - lac Lights Paint a Pale Hor - i Near c - nough to touch

B solo dejectedly *mp* \Rightarrow *p*
du du du du near —

Eulogy
- Score -

266 a tempo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

S

A

T

B

mp *p*

— yet so far a - way to see those light blue blossoms once more

— yet so far A - way to see blue blossoms once more

Eulogy
- Score -

270 **a tempo**
no mute

B \flat Tpt. 1 *mf* warmly

B \flat Tpt. 2 *mf* warmly

Hn. open *mf* warmly

Tbn. under solo voice *mp* \rightarrow *p* \rightarrow *pp* *mf* warmly

Tuba *mf* warmly

S *mp* *p* *pp*
Feel how on the _____ wind they'd sway

A

T *mp* *p* *pp*
8 Feel how on the _____ wind they'd sway

B *mp* \rightarrow *p* \rightarrow *pp*
Feel _____ how _____ they'd _____ sway

Eulogy
- Score -

273 rit. $\text{♩} = 76$

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

273 *pp* floating

S

A

T

B

du du du du du du du

du du du du du du du

du du du du du du du

Eulogy
- Score -

277

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

277

S

A

T

B

du du du du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du du du du

Eulogy
- Score -

281

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

281 *p*

S

du du du du du du du du du du du du du du du du

p

A

du du du du du du du du du du du du du du du du

p

T

du du du du du du du du du du du du du du du du

p warmly

B

u u u u u u

Eulogy
- Score -

284

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

flutter-tongue
mf

284

S *mf sub.*
du du du du du du du du du du du du du du du du du du

A *mf sub.*
du du du du du du du du du du du du du du du du du du

T *mf sub.*
du du du du du du du du du du du du du du du du du du

B
u u

Eulogy
- Score -

287

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

287

S

A

T

B

Eulogy
- Score -

291 *molto vib.* ----- *senza vib.*

B \flat Tpt. 1 *f* ----- *p*

B \flat Tpt. 2 *mf* warmly

Hn.

Tbn.

Tuba flutte-tongue

291

S
du du

A
du du

T
8
du du

B
mf warmly
u u u u u u u

Eulogy
- Score -

294

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

294

S

A

T

B

Eulogy
- Score -

297 $\text{♩} = 80$

B \flat Tpt. 1

B \flat Tpt. 2

Hn. senza vib. *p*

Tbn.

Tuba *f* *p*

S
du du du du du du du du du du

A
du du du du du du du du du du

T
du du du du du du du du du du

B
p
du du du du du du du du du du

