Eric Galluzzo

Souvenirs
A Suite for Brass Band

For perusal only

Instrumentation

Soprano Cornet in E♭
Solo Cornet in B♭ (4 players)
Repiano Cornet in B♭
2nd Cornet in B♭ (2 players)
3rd Cornet in B♭ (2 players)

Flugelhorn

Solo Horn in E♭
1st Horn in E♭
2nd Horn in E♭

1st Baritone
2nd Baritone

1st Trombone
2nd Trombone
Bass Trombone

Euphonium (2 players)

E♭ Tuba (2 players)
B♭ Tuba (2 players)

Timpani
Percussion (2 players):

- snare drum
- bass drum
- drum set
- triangle
- crash cymbals
- tam-tam

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Introduction

I have lived in four cities over the course of my life: Kansas City, Wolverhampton, Cambridge (England), and Cincinnati. (Actually, that's not quite true – I spent the first three years of my life in Los Angeles, but I'm afraid I don't remember it at all!) This piece is a short suite of musical miniatures that tries to capture the essence of each of those four places. It is intended to be light-hearted, fun to play and easy to listen to.

The Fanfare is pretty much what it says on the tin. I have attempted to evoke the wide Midwestern plains in a traditional fanfare that builds in both pitch and dynamic throughout the piece, from a soft opening in the solo horn to a fortissimo tutti ending.

When I lived in Wolverhampton, I attended several Wolves games at Molyneux Stadium – in the standing room only section, of course. The "Go all ye Wolves!" chant frequently sung at those games appears prominently at the beginning of the piece and comes back to accompany the fight song later. The actual fight song I learned in Wolverhampton was *We'll Fight You All in the Black Country*, to the tune of *Simple Gifts*. However, Aaron Copland and many others have made much better arrangements of that tune than I ever could, so I decided to write my own!

The fugue subject in the third movement is based on the motif C-A-F-B♭ – the first four letters of "Cambridge" (if one maps H-N onto A-G, so that M becomes an F). I decided to continue the subject using those same notes rather than transliterating the subsequent letters, because I wanted the timpani to play the fugue subject at the end, and there are only four timpani after all. The movement is structured similarly to the classic "school fugue" (see what I did there?), with a few episodes that change key, leading to a stretto section, followed by a long dominant pedal into the final climax on the tonic. However, I did take a few liberties and put my own spin on it.

Cincinnati is a river town, and the first part of the Finale evokes a paddleboat meandering down the Ohio River. Then, after turning a bend, the Cincinnati skyline comes into view, and the piece ends on a grand note. The end of the Finale is intended to mirror the opening Fanfare – it is the same tempo and same time signature, and it ends very similarly, providing some symmetry and closure to this short suite.

Performance Notes

Any passages marked "solo" indicate that the given instrument is playing the melody at that point, not that only one player should play. Breath marks generally indicate that the note should be held for its full length with a brief pause afterwards, rather than the note being shortened. Small notes in parentheses should be played in case the full-size notes are too high.

In the Fight Song, all 7/8 bars should be conducted in three, as 2+2+3.

In the Fugue, all 15/16 bars should be conducted in five, as 2+3.

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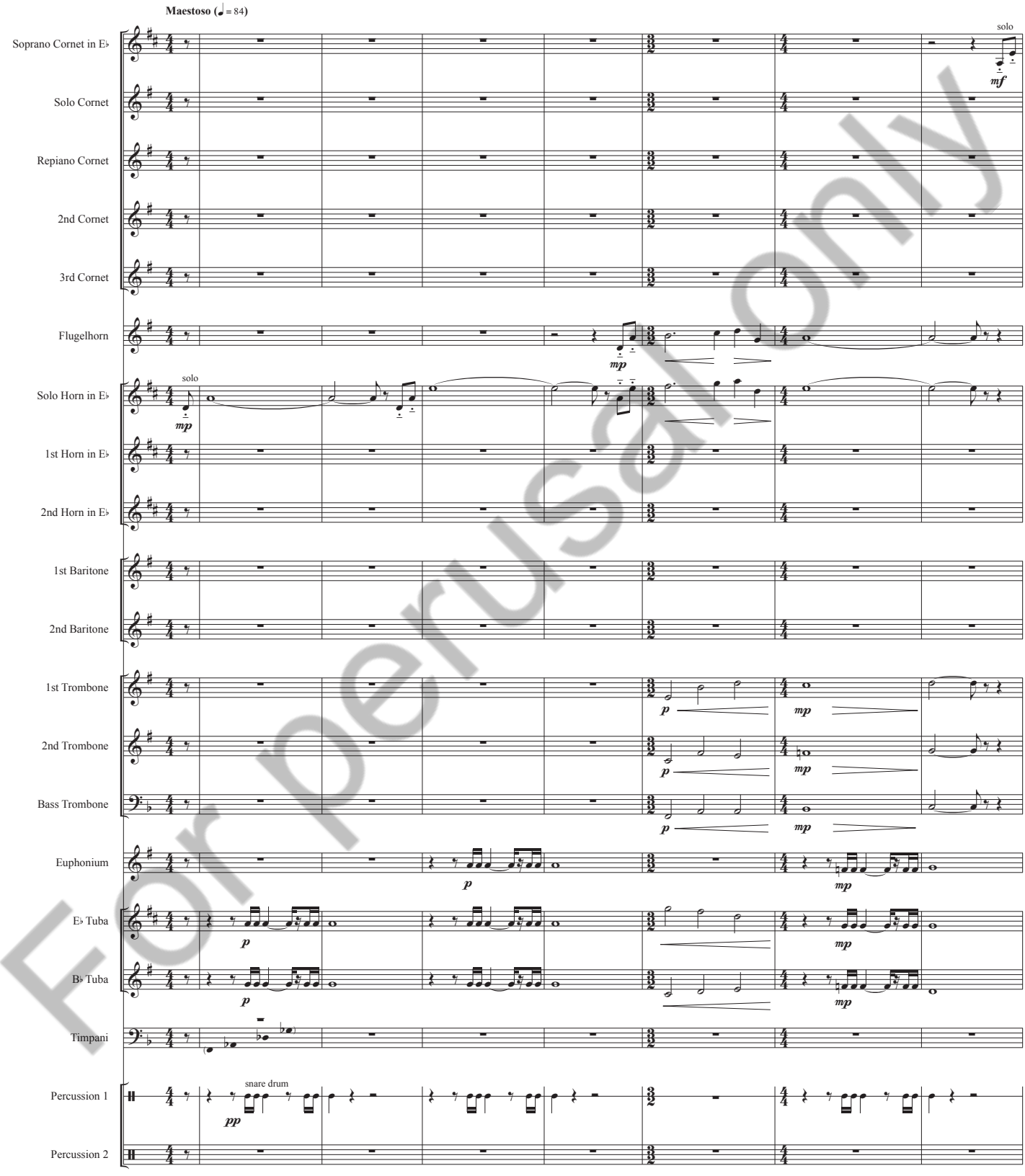
Score

I. Fanfare

(Kansas City)

Eric Galluzzo



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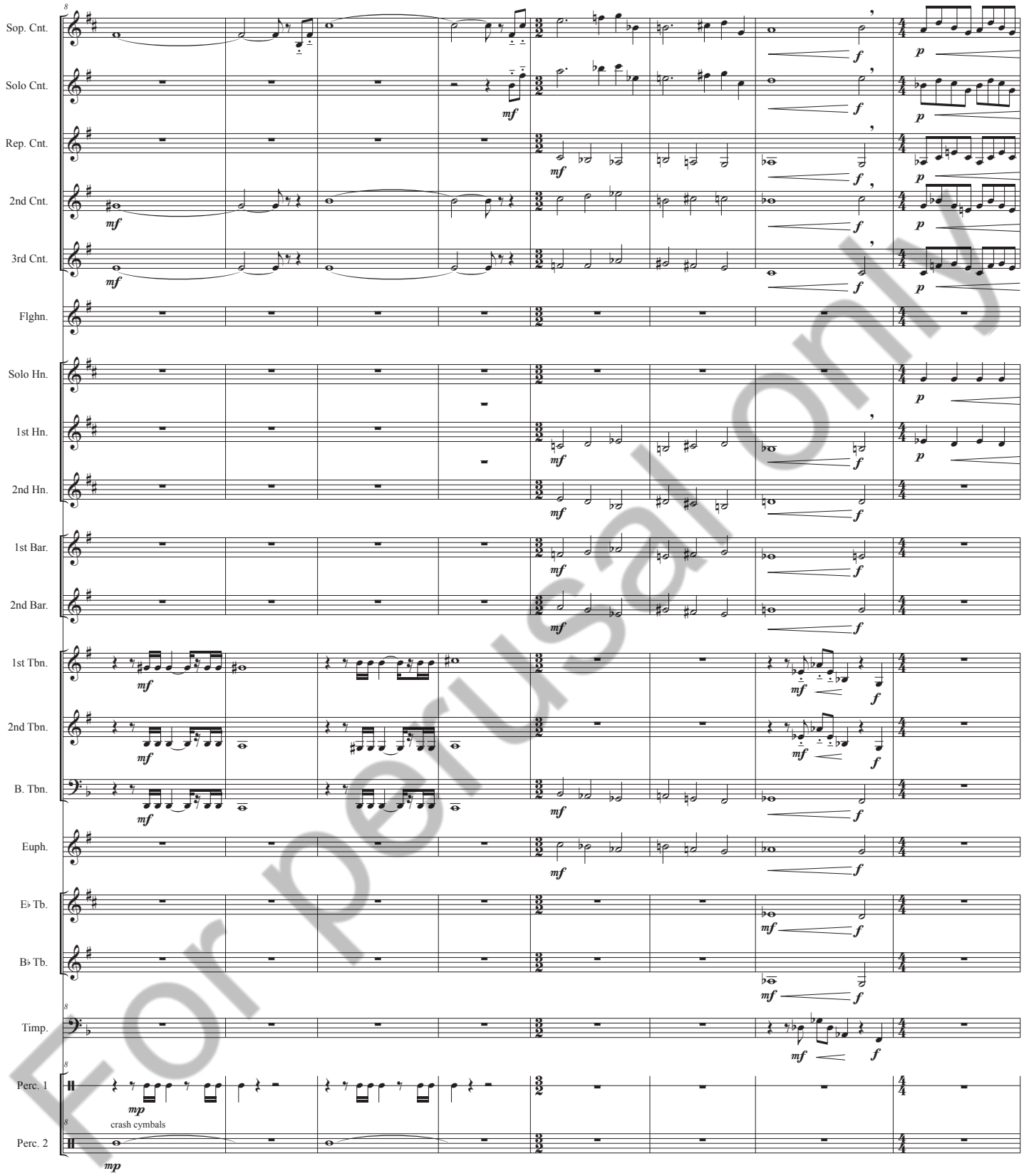

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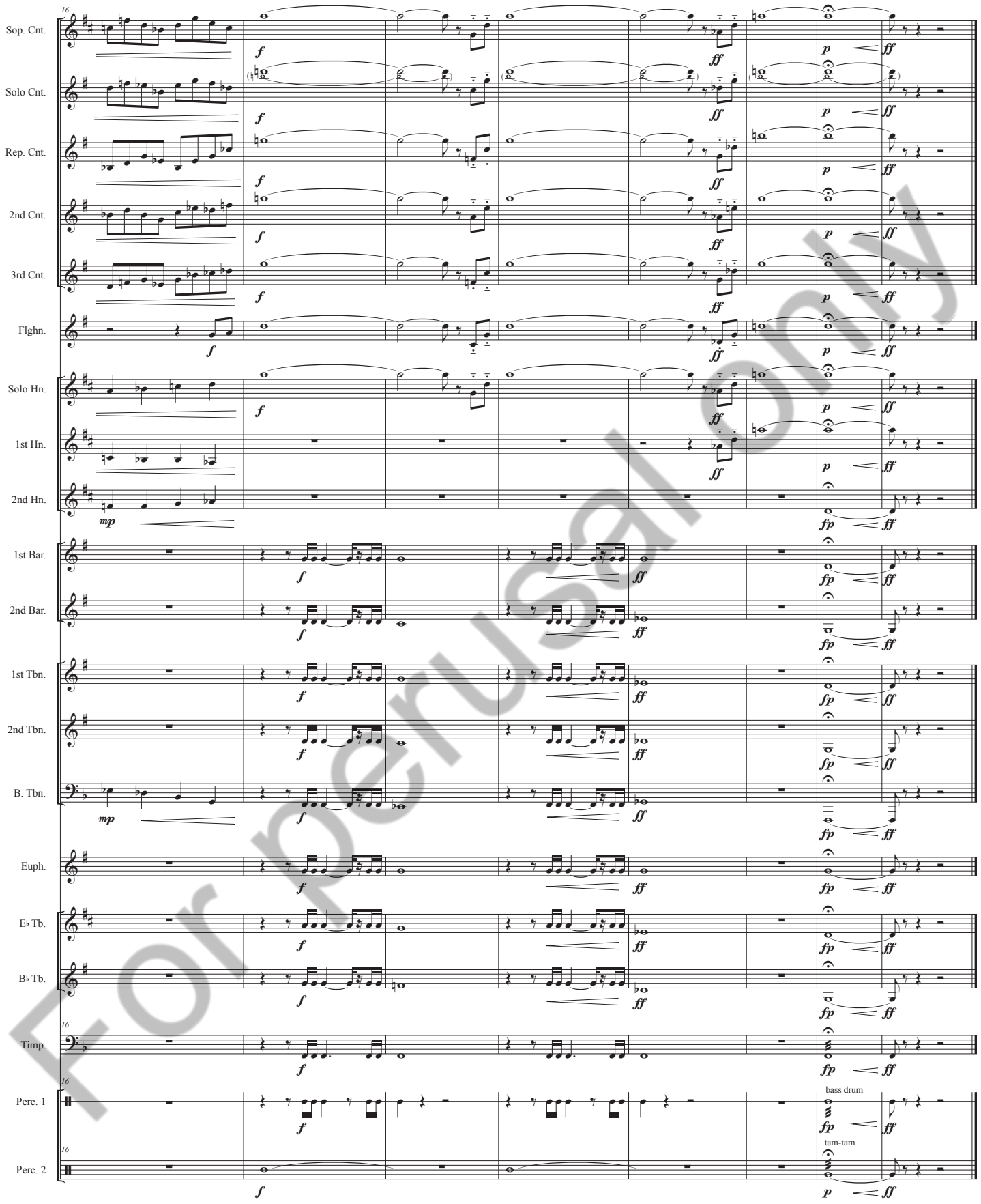

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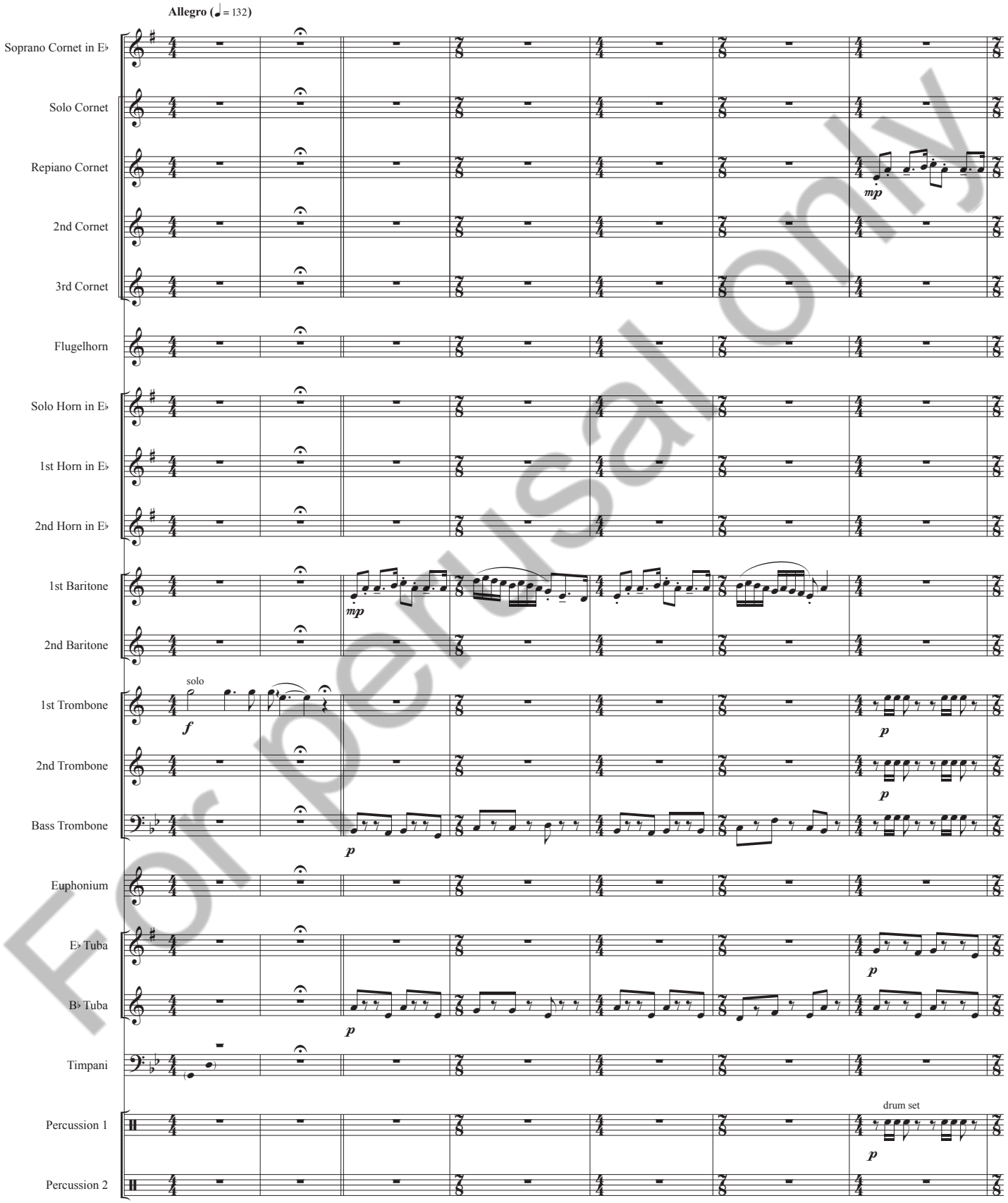
II. Fight Song

(Wolverhampton)



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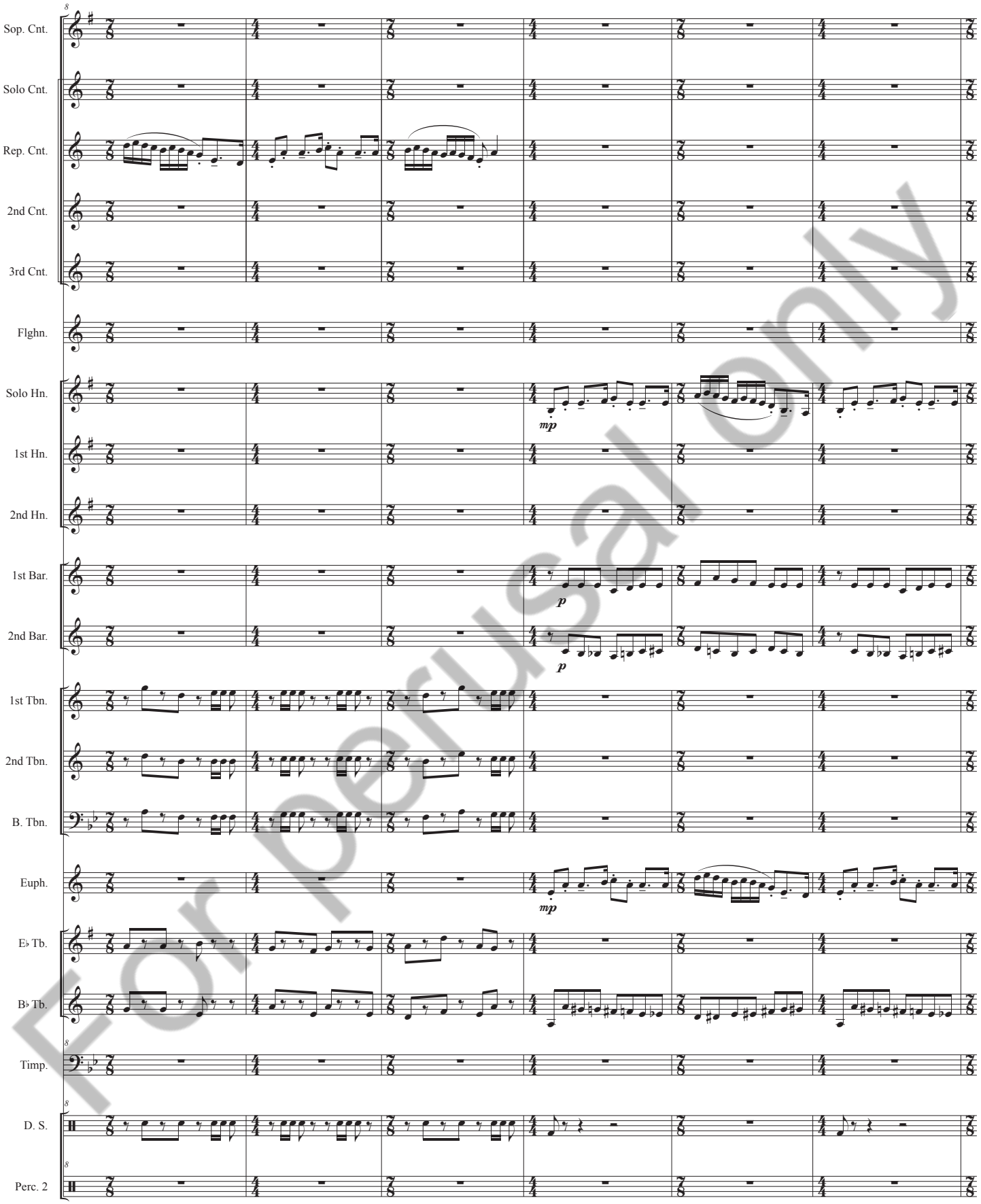

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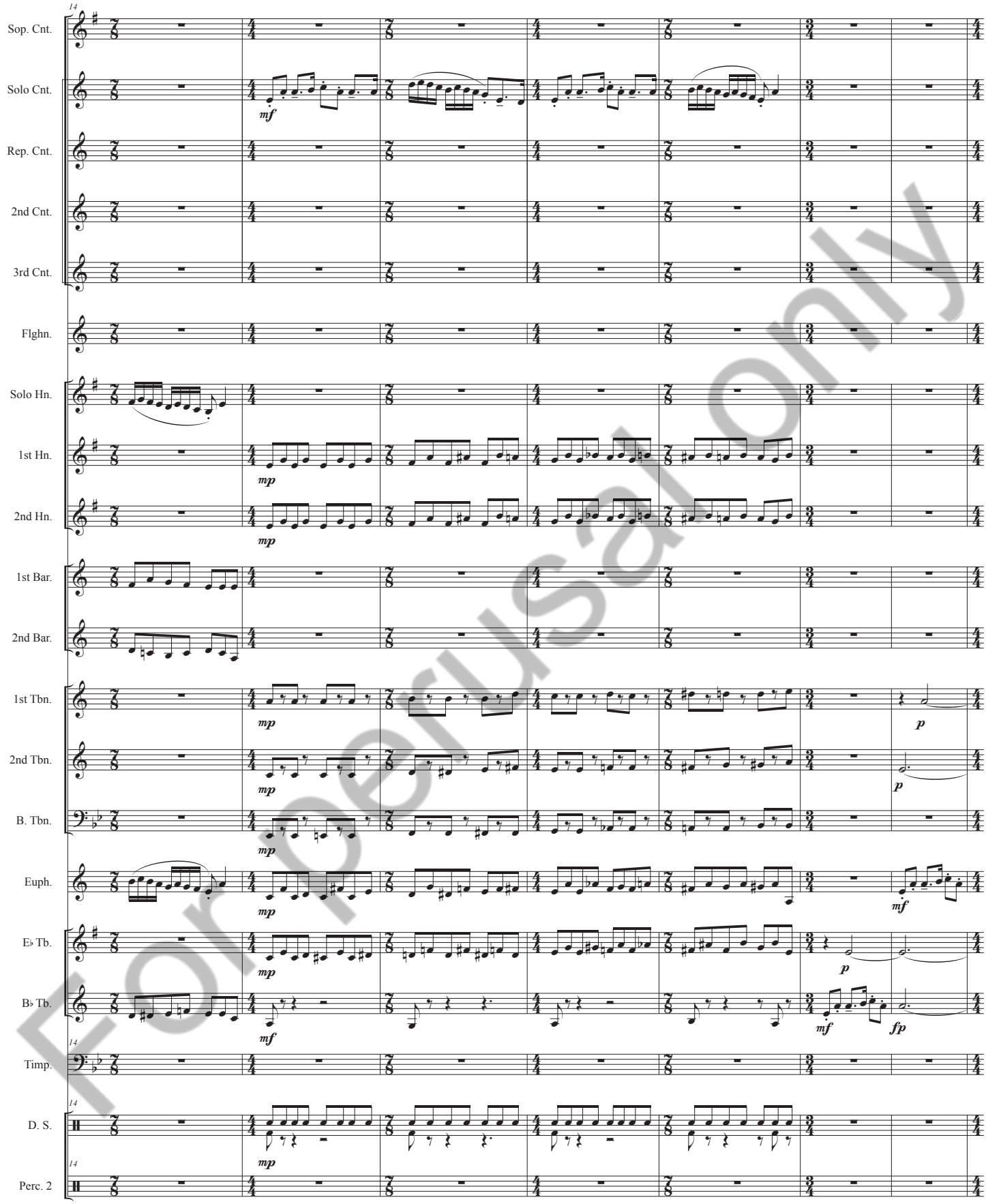

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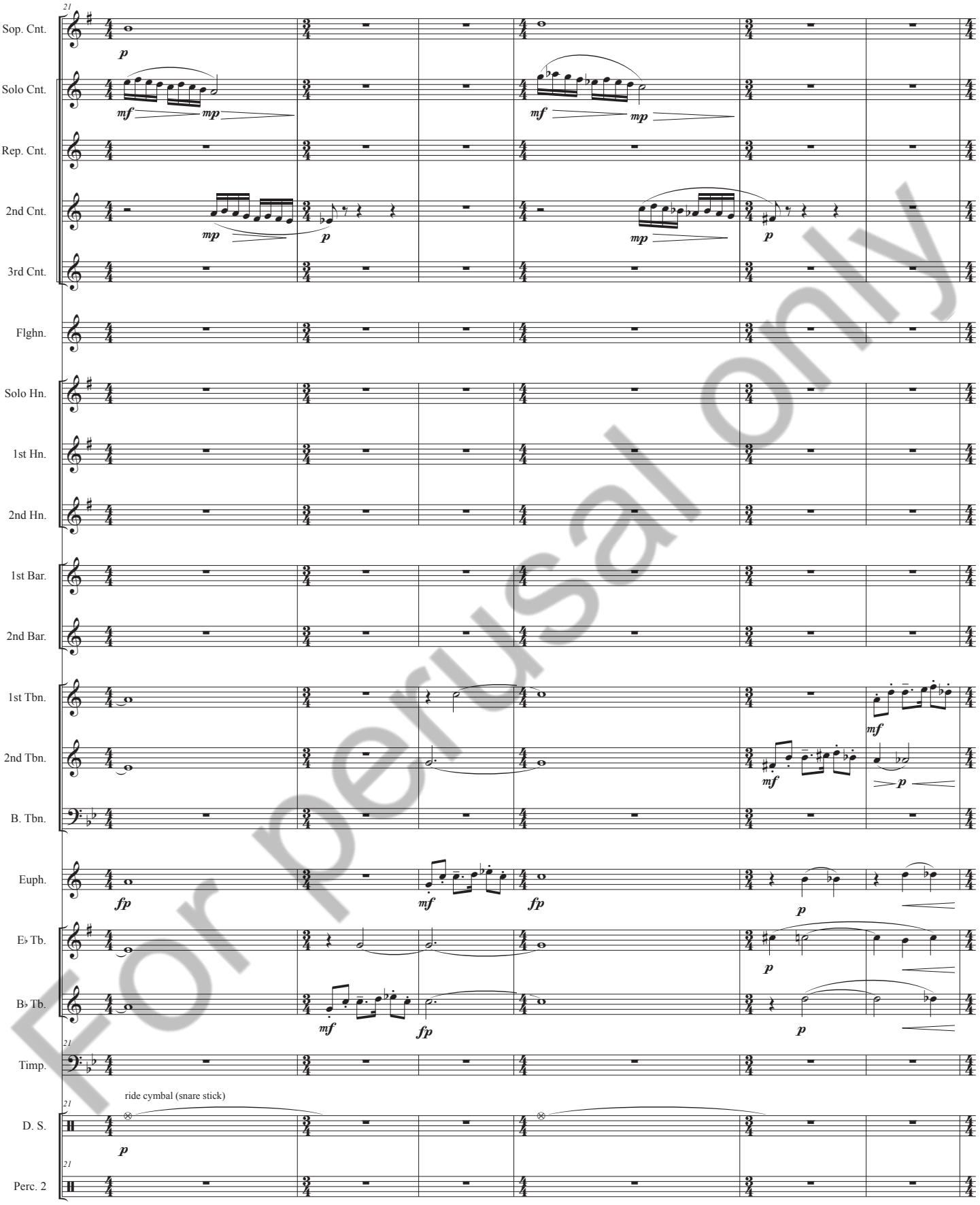

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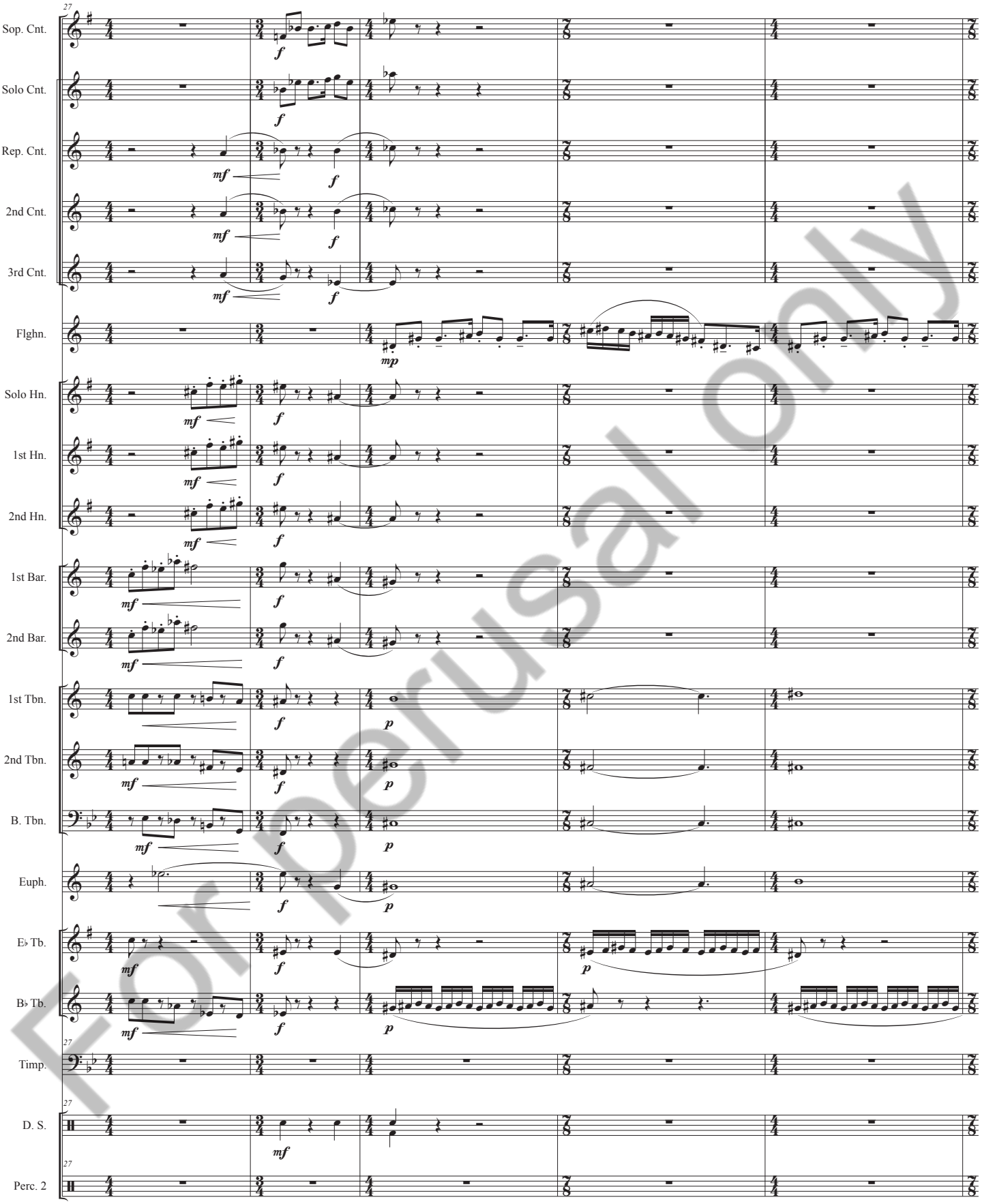

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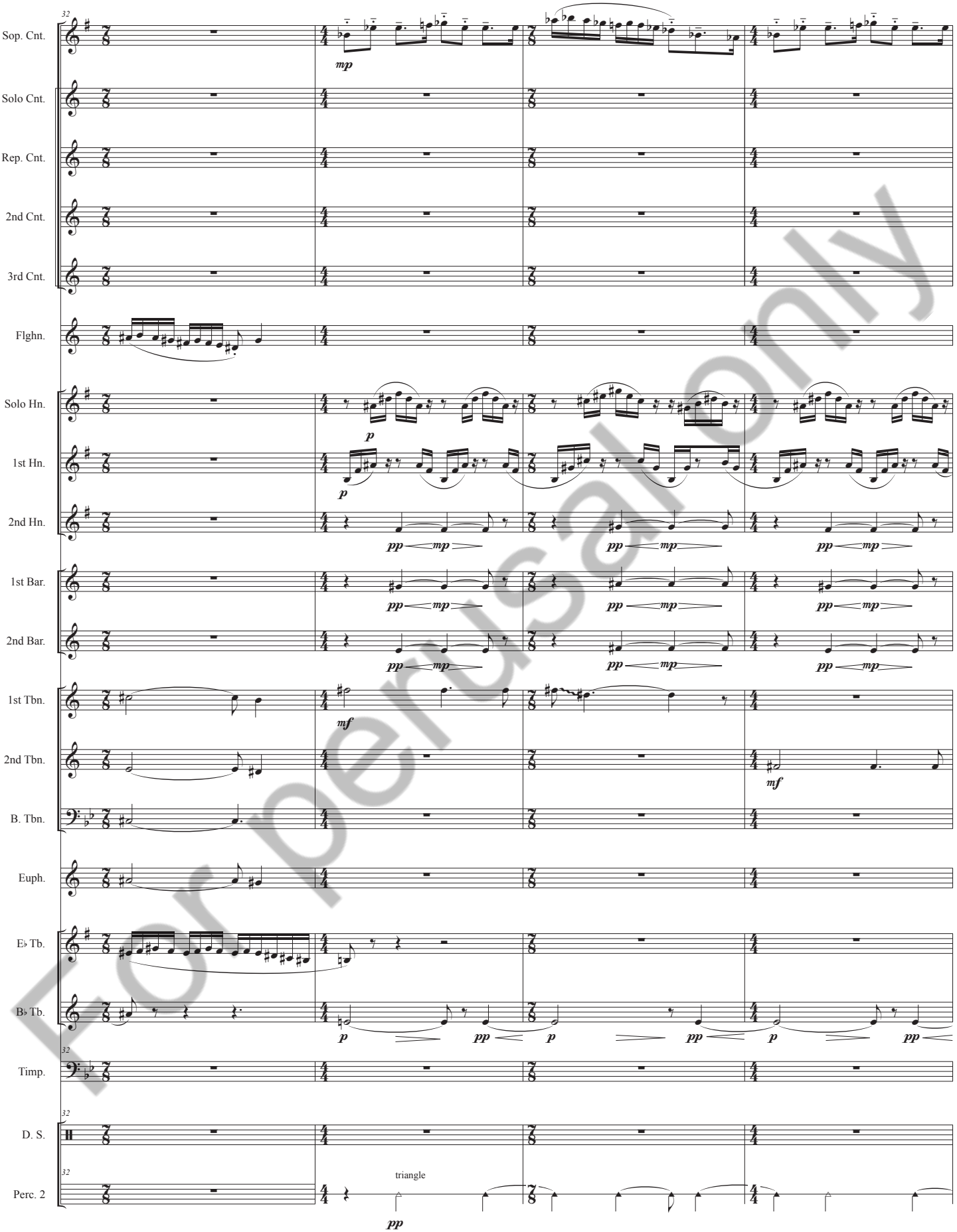

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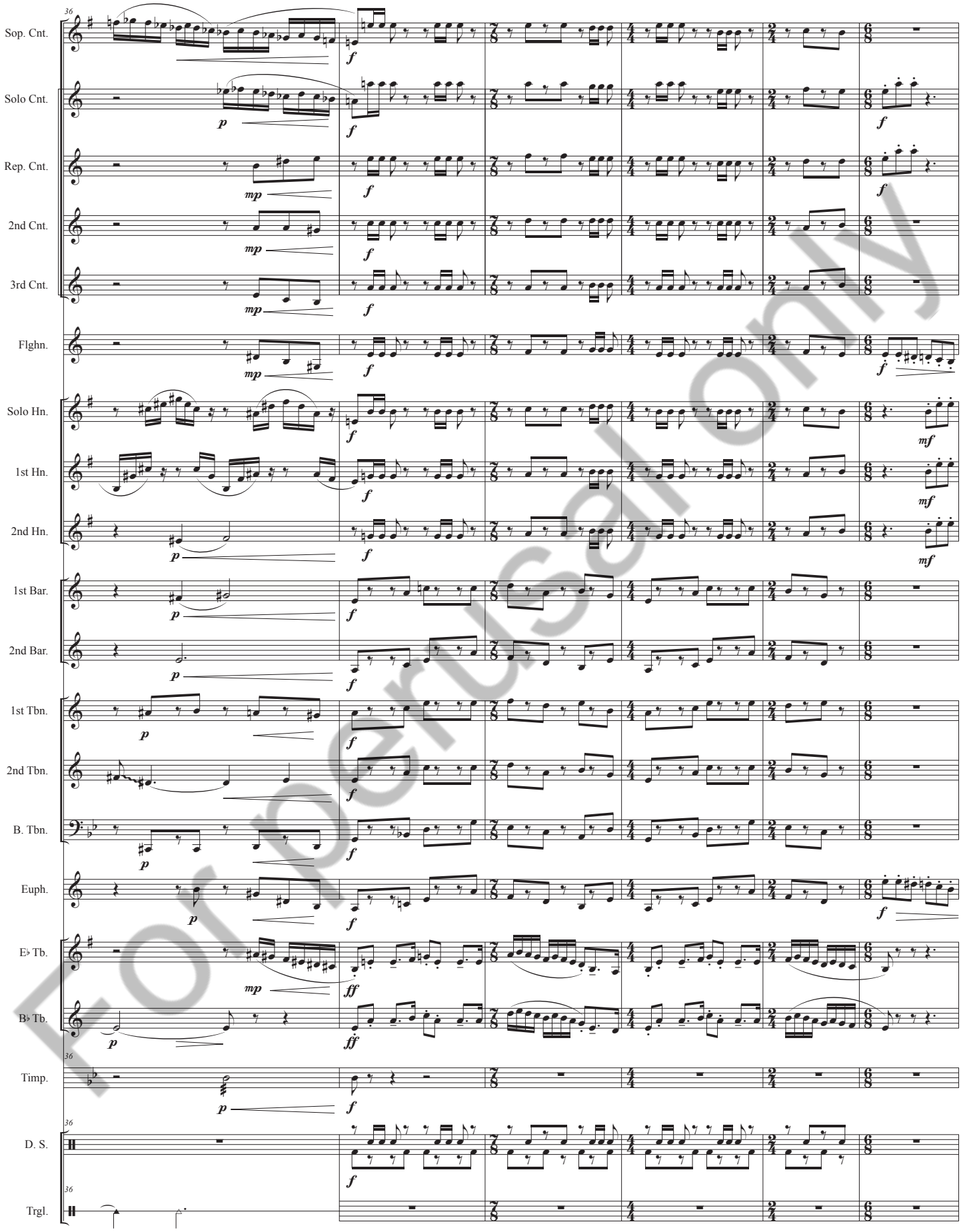

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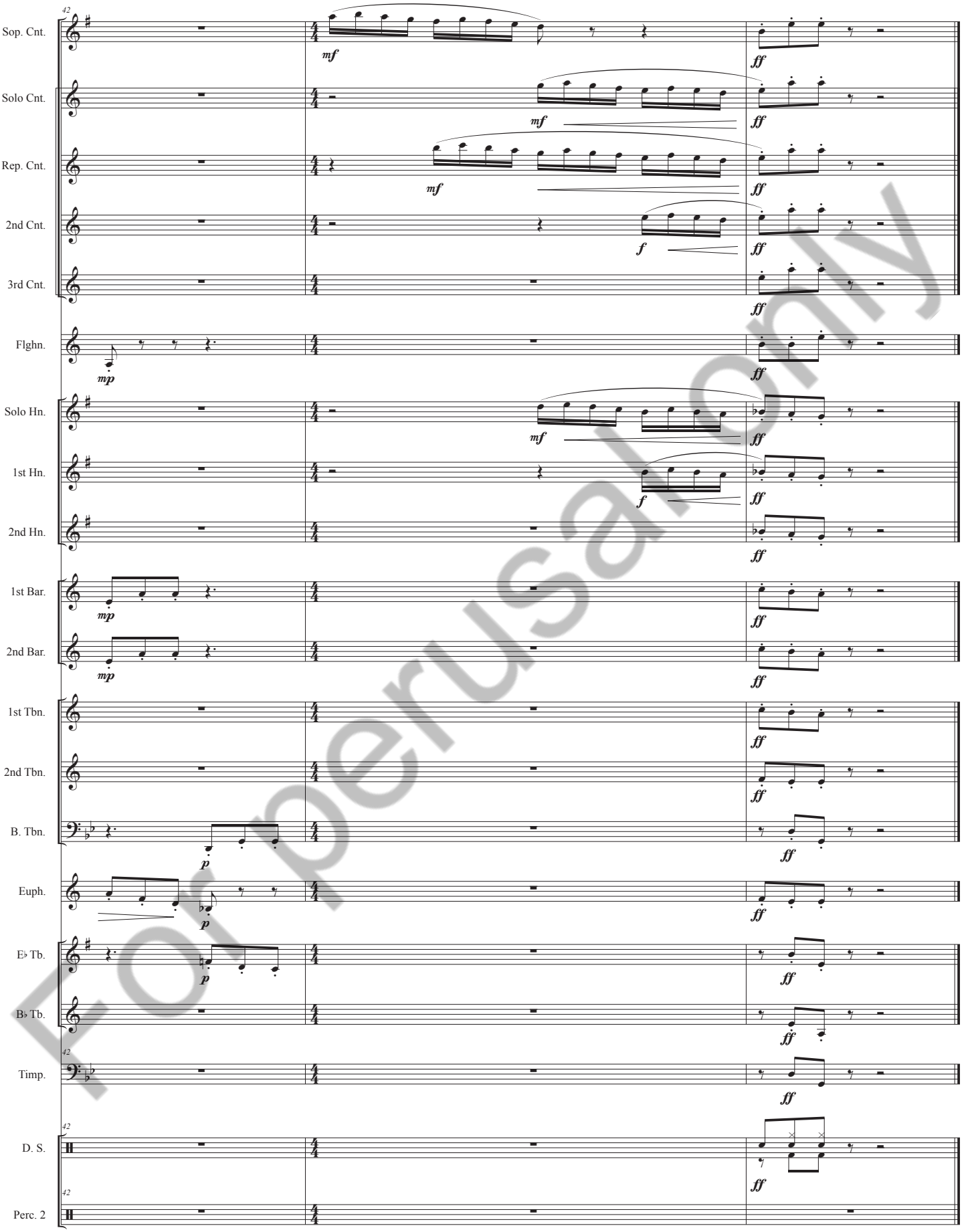

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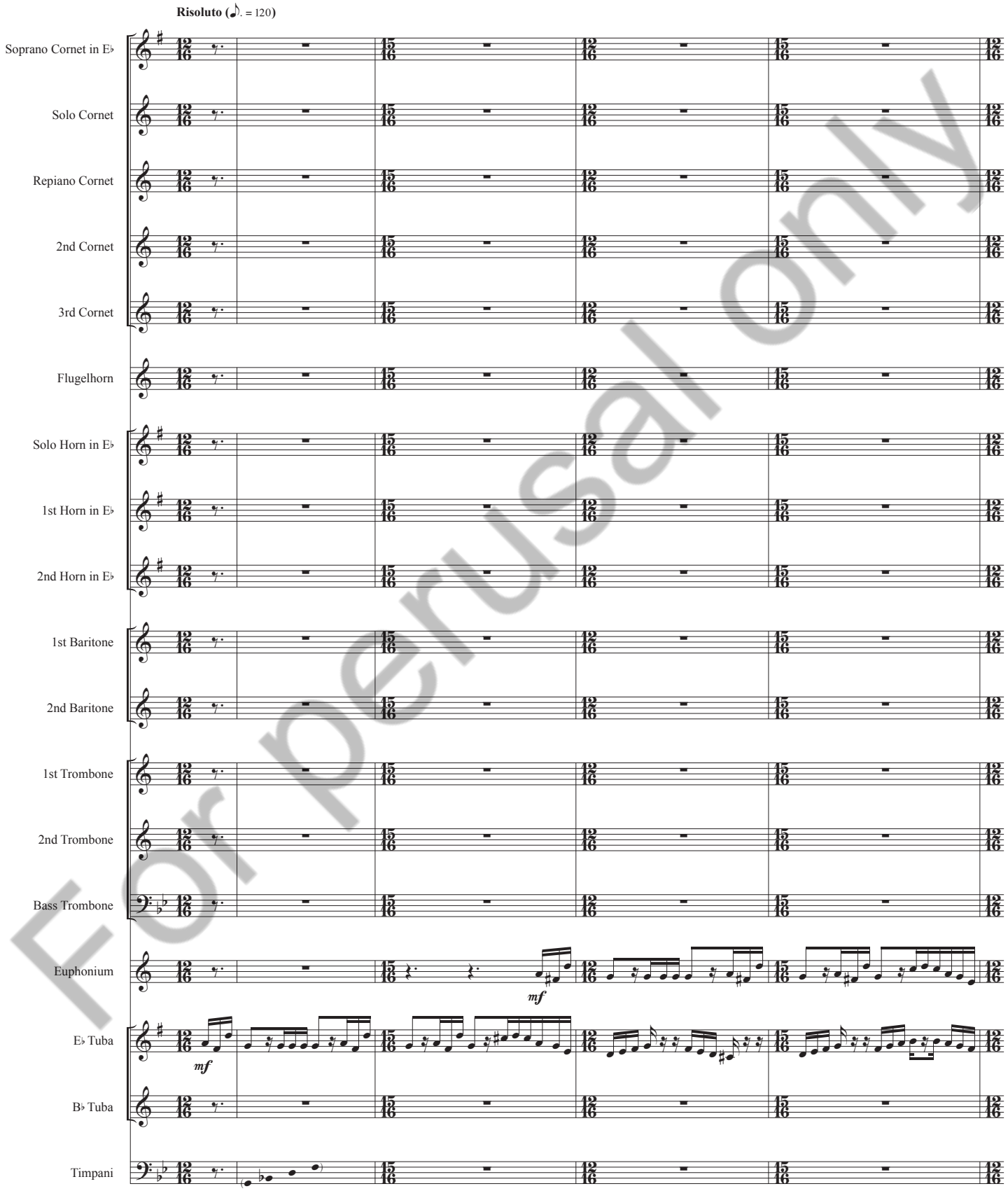
III. Fugue

(Cambridge)



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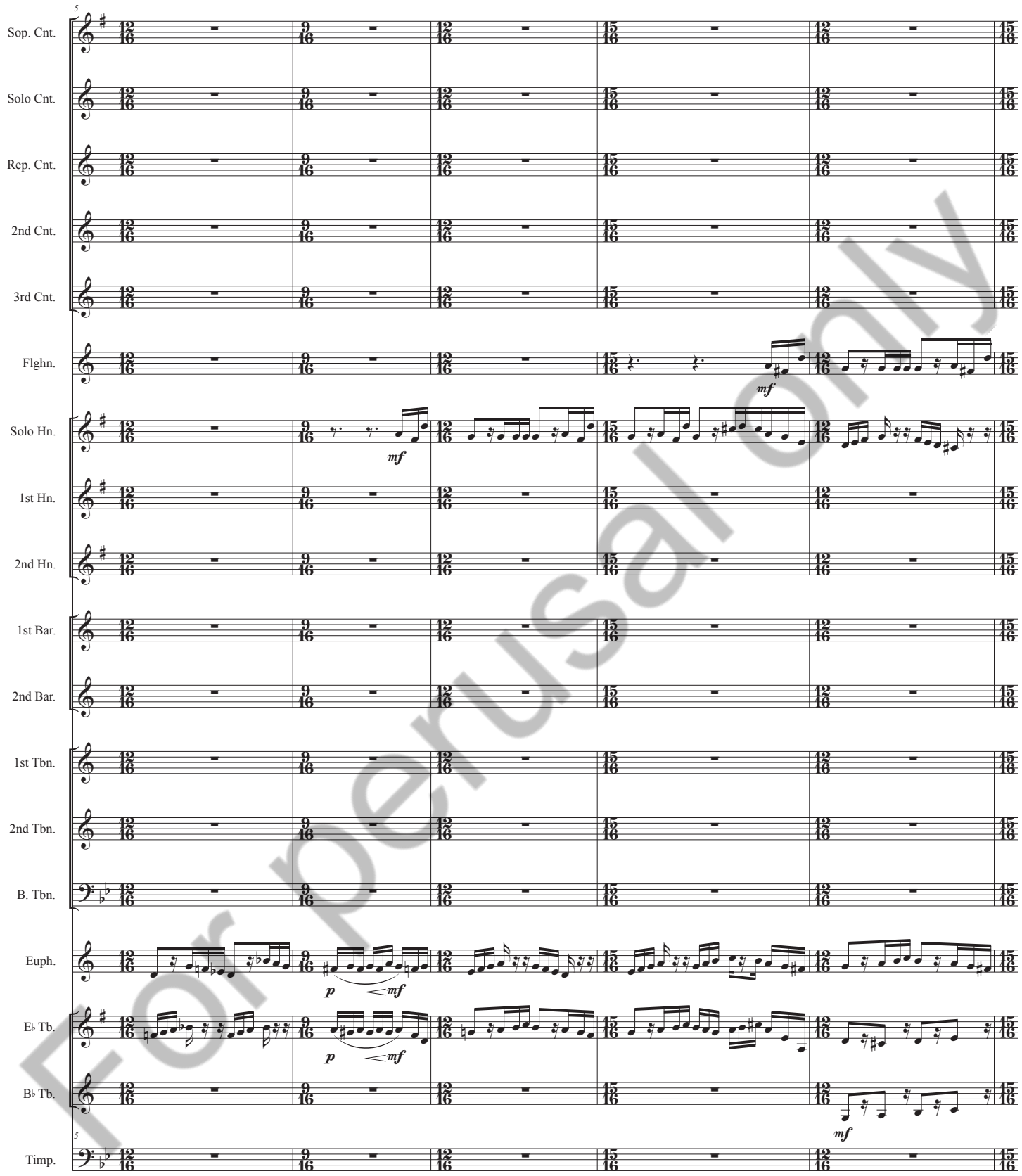

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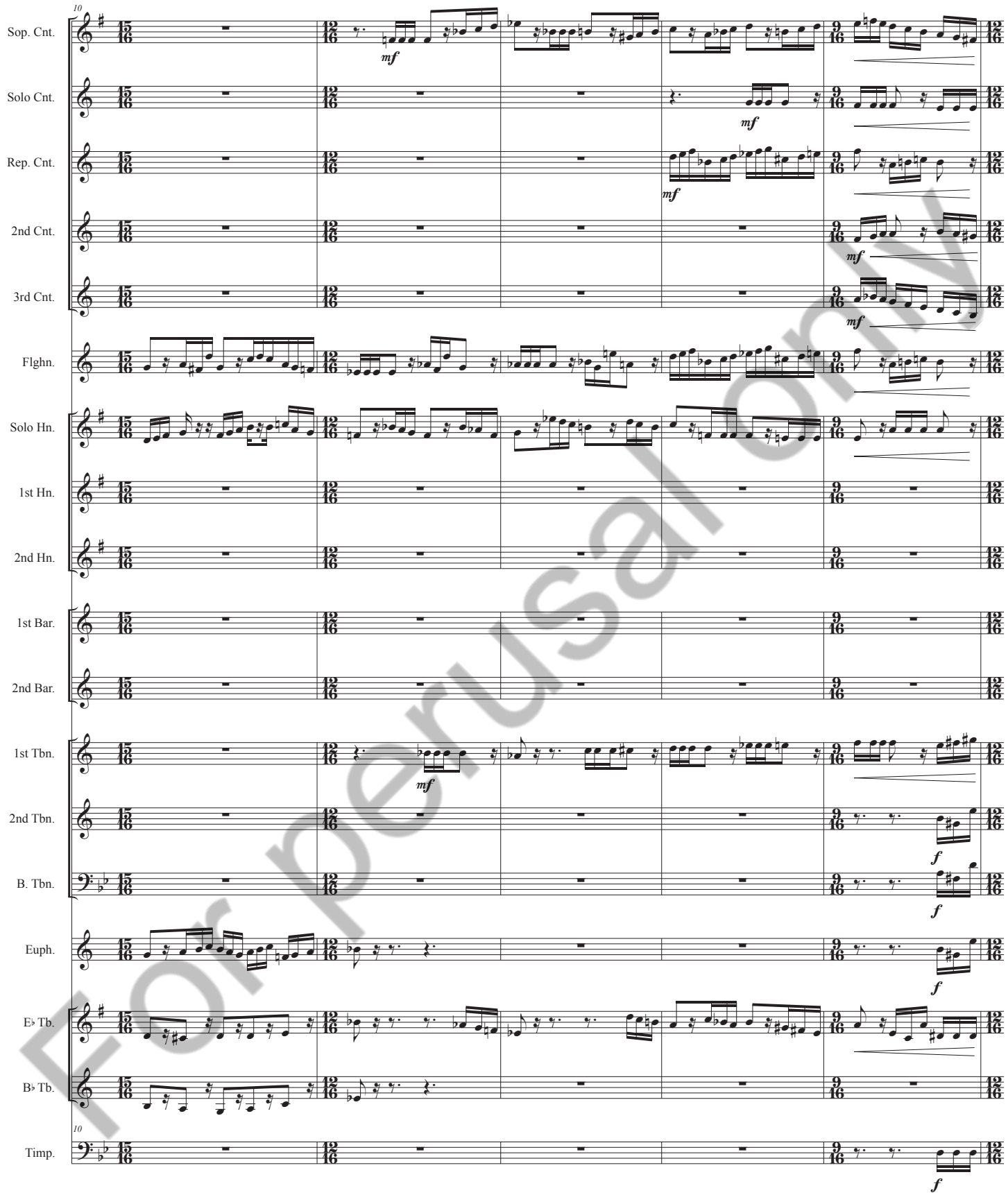

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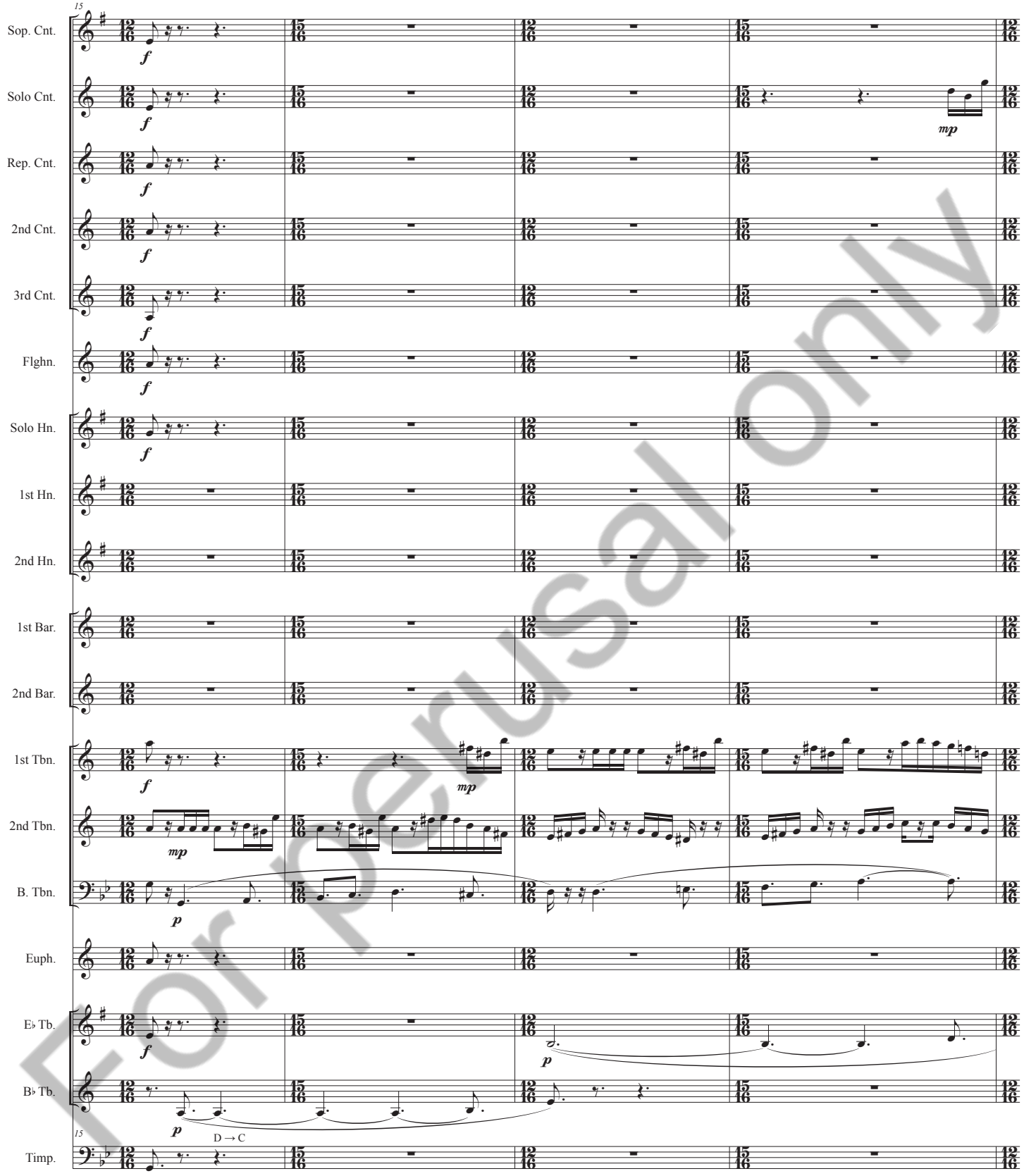

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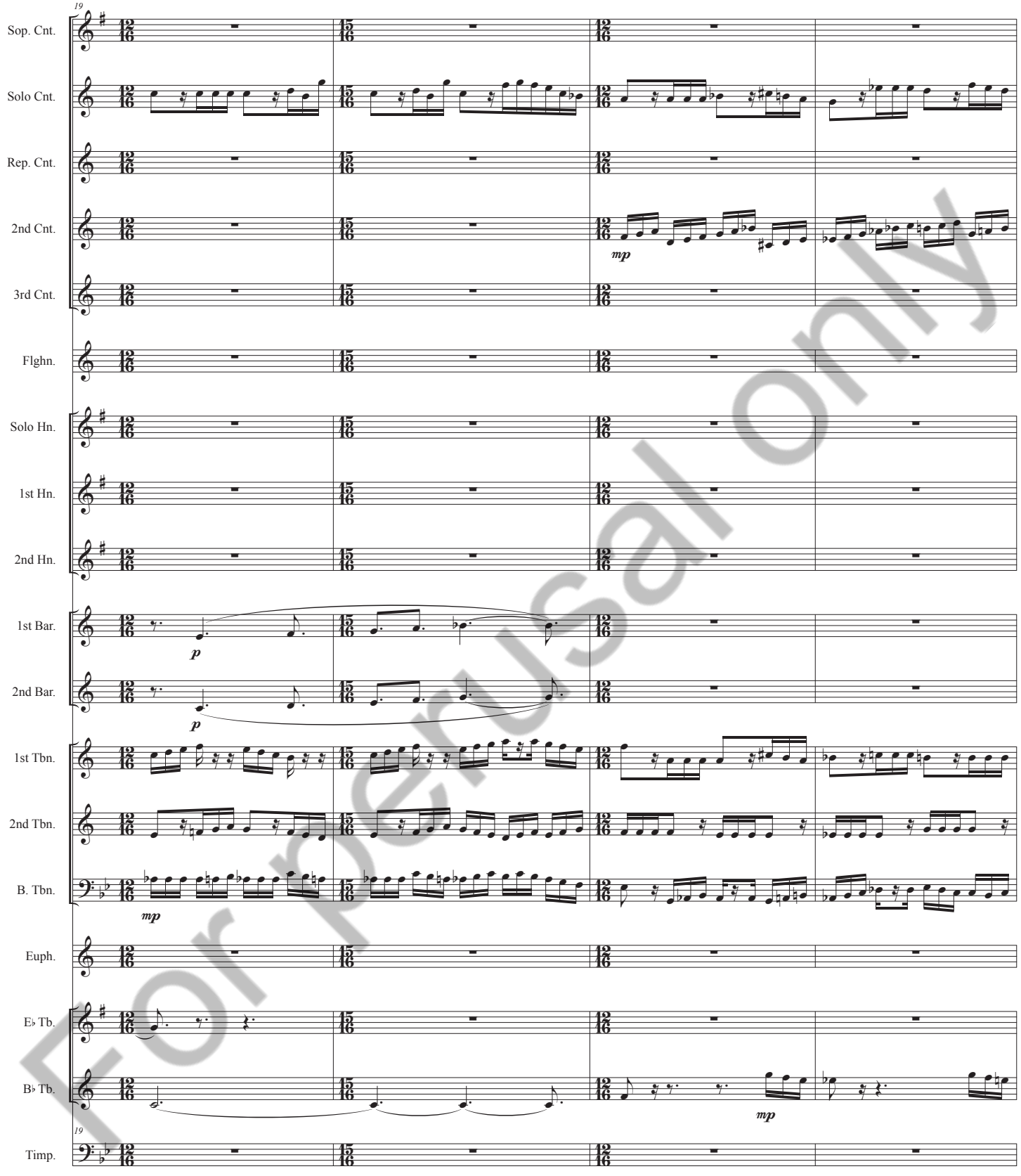

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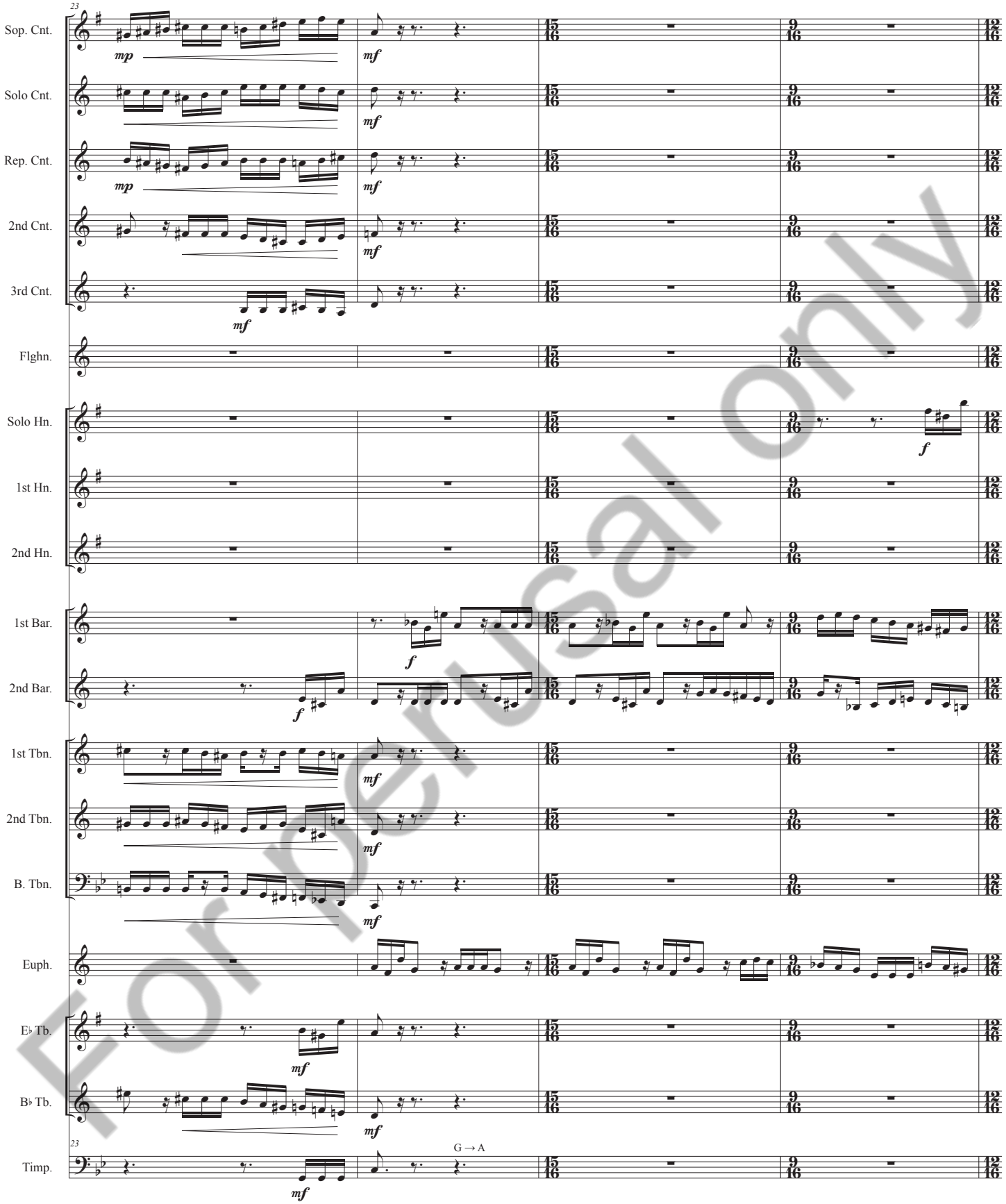

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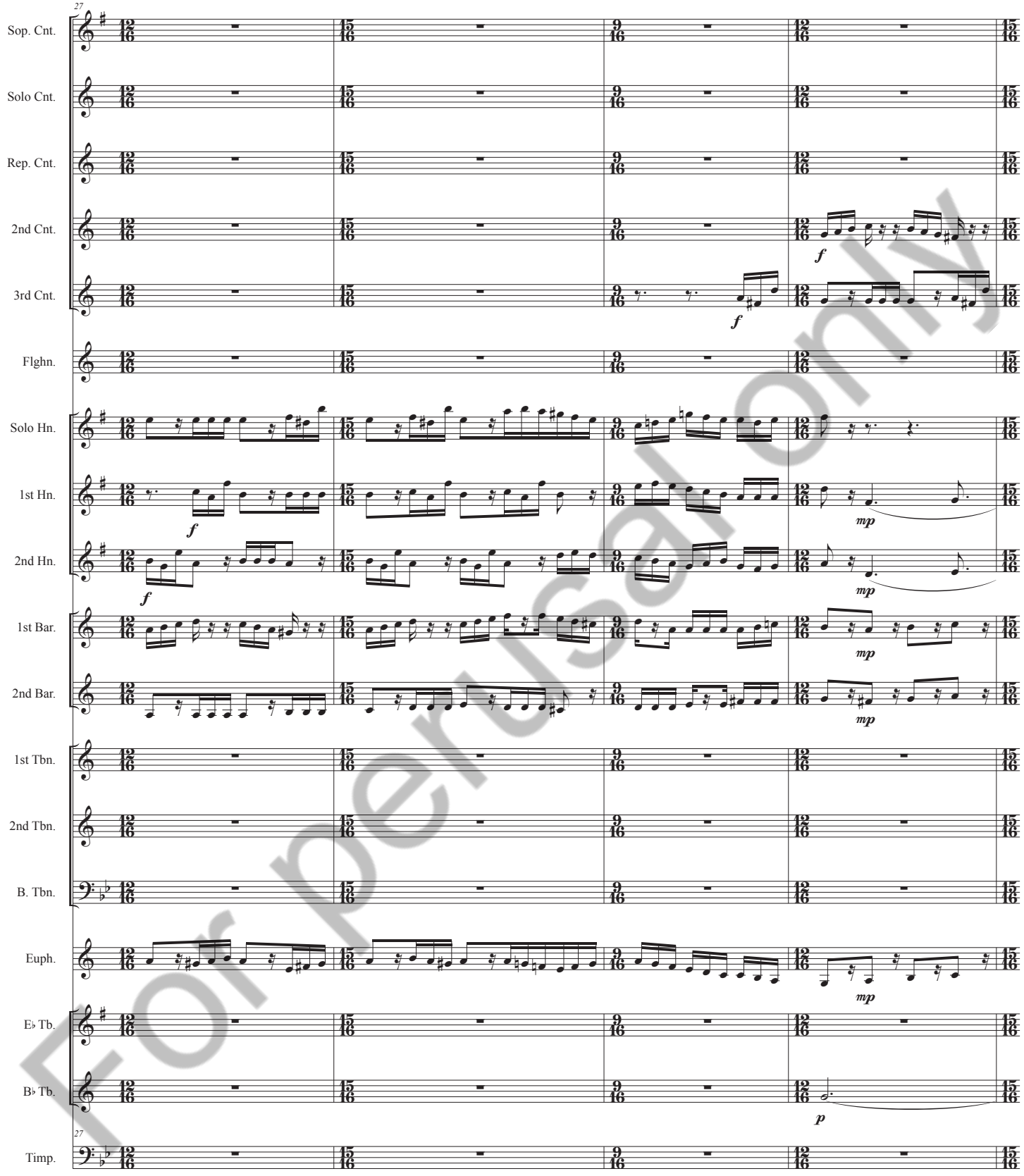

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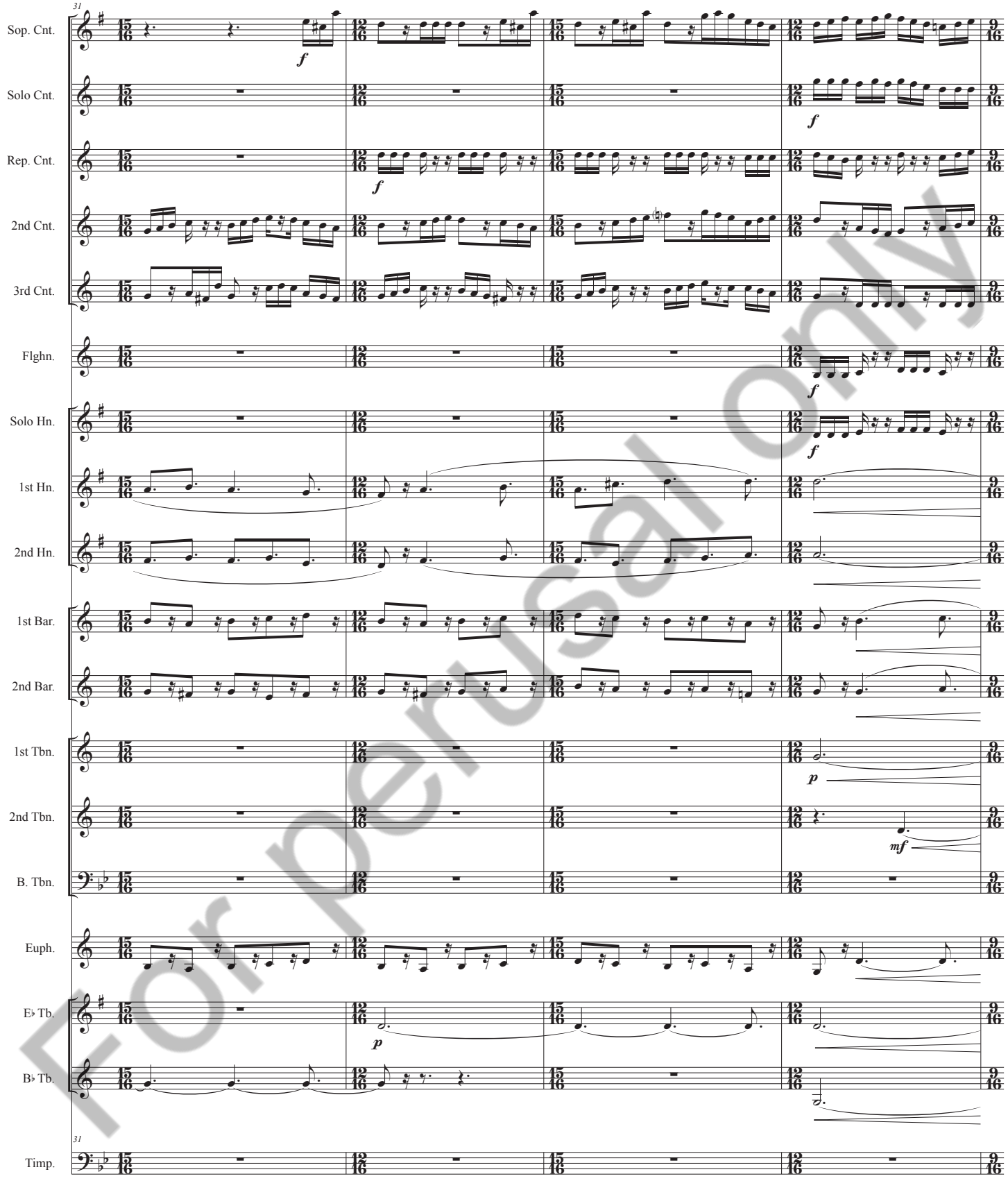

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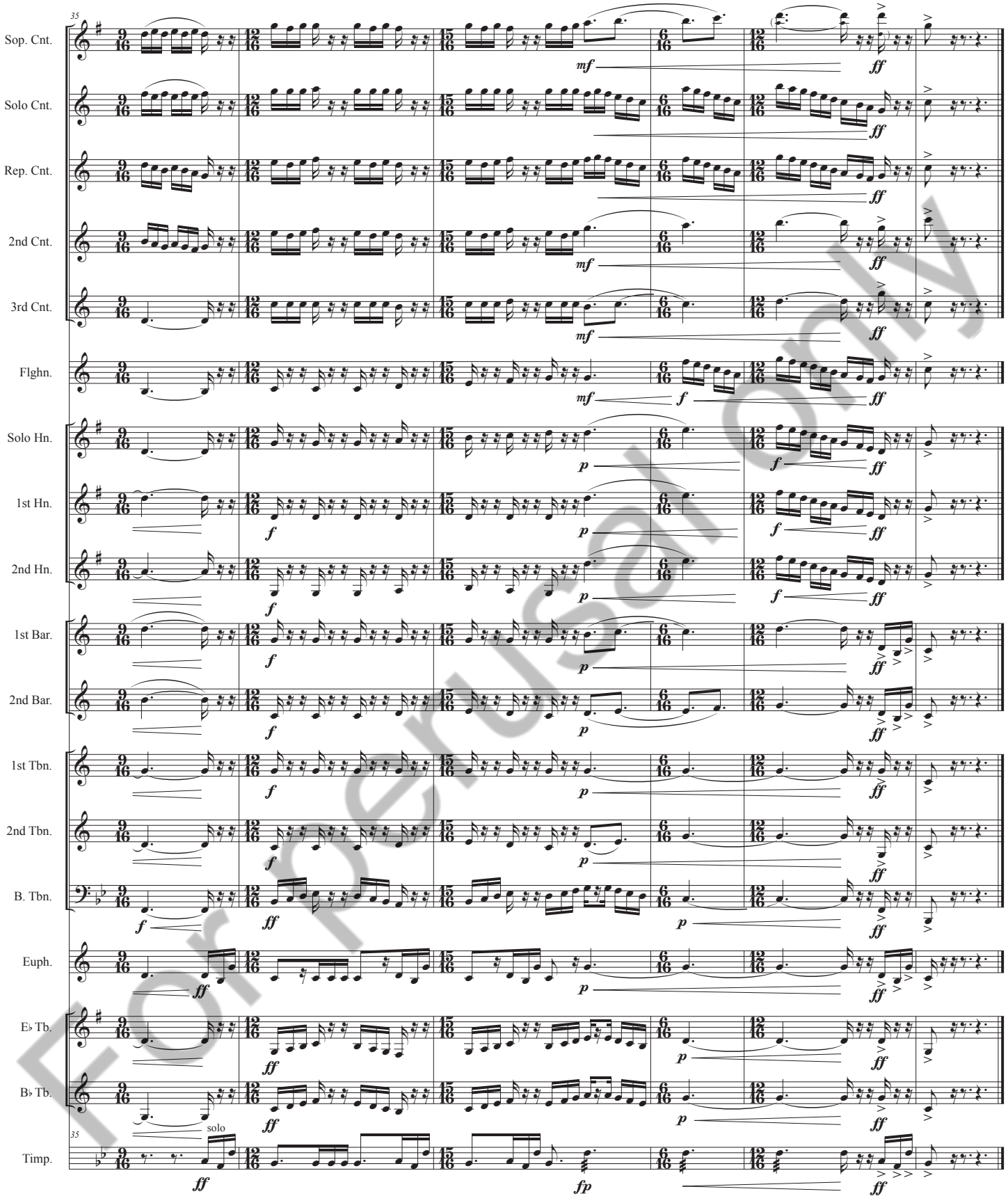

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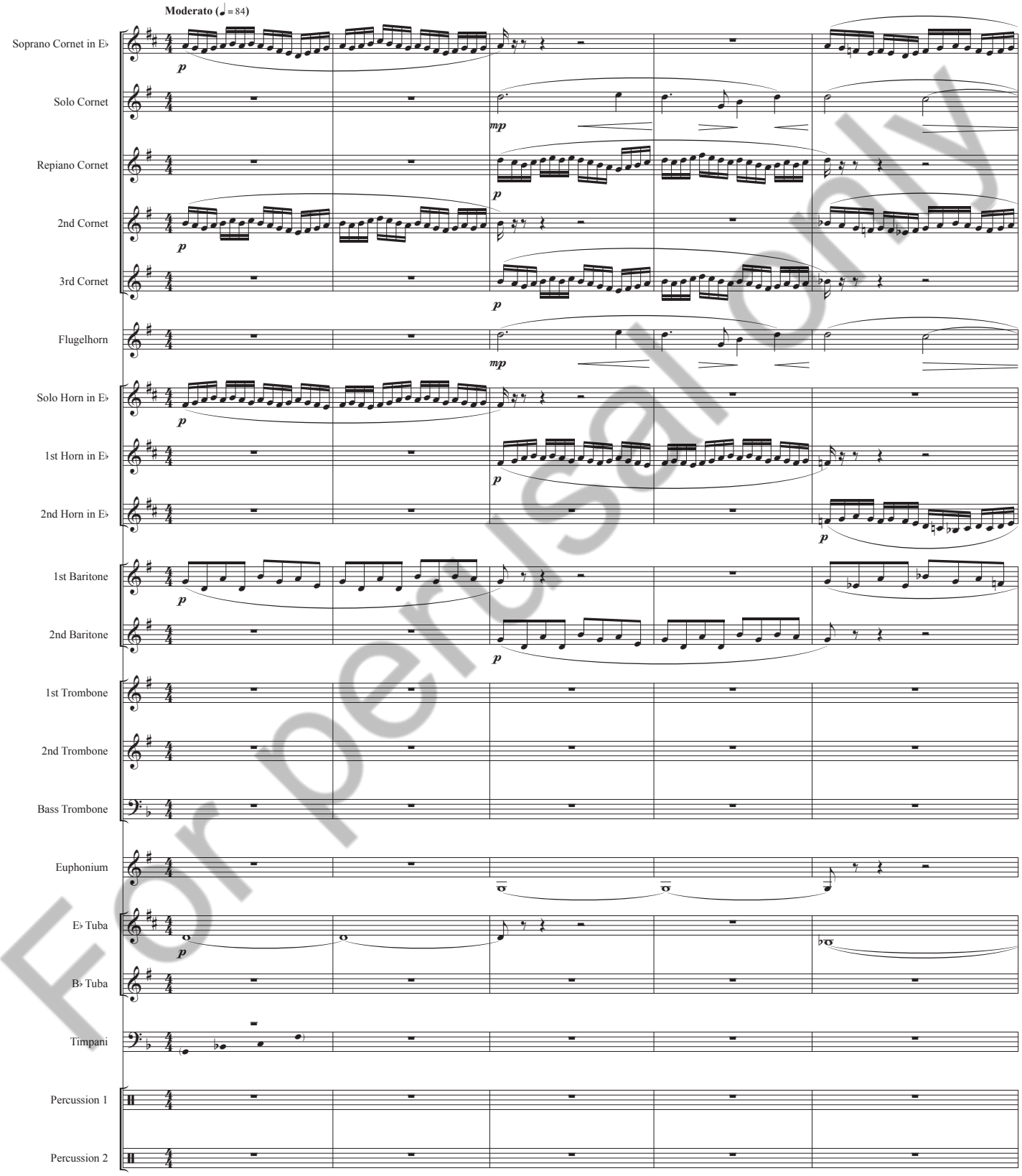
IV. Finale

(Cincinnati)



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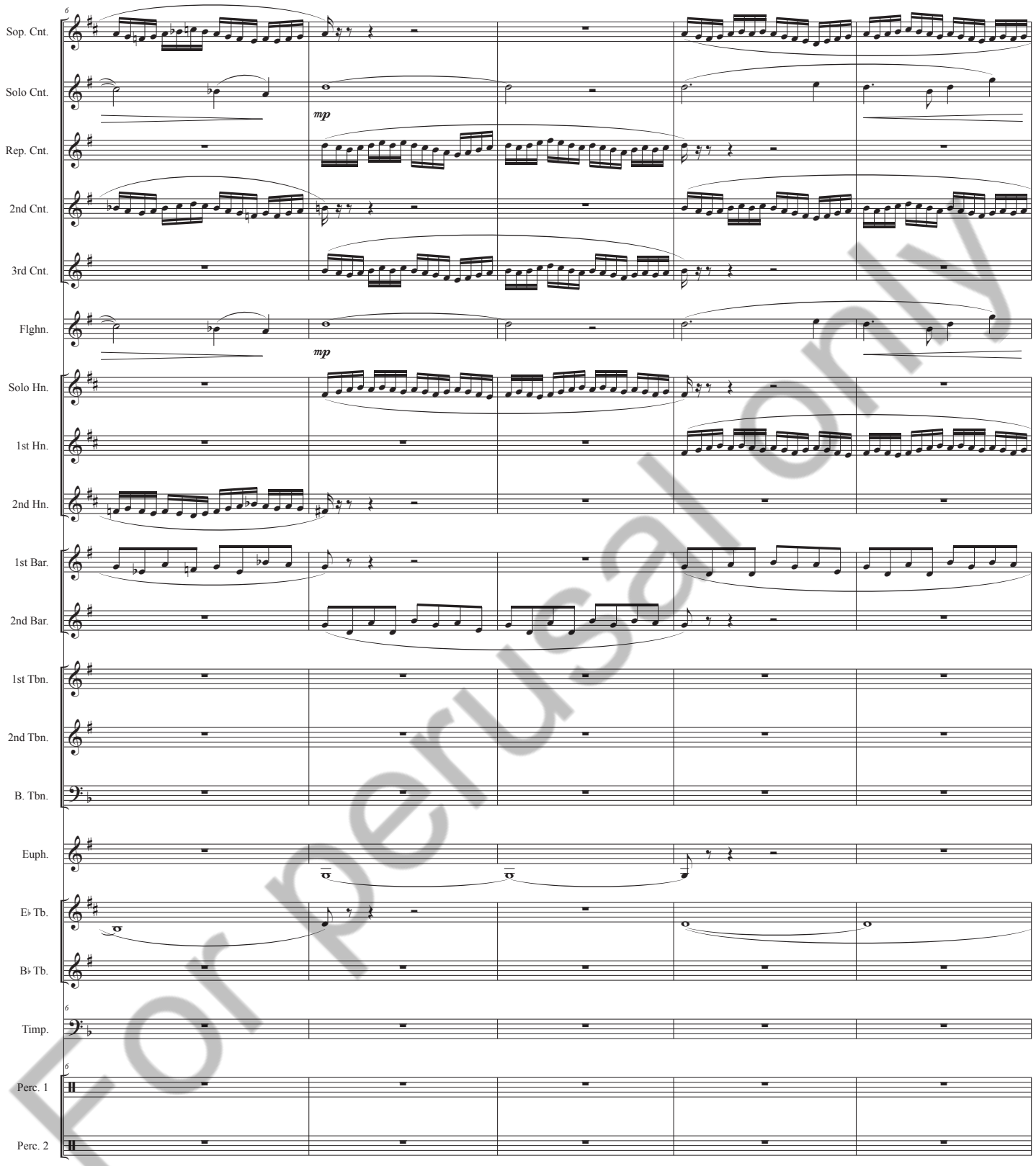

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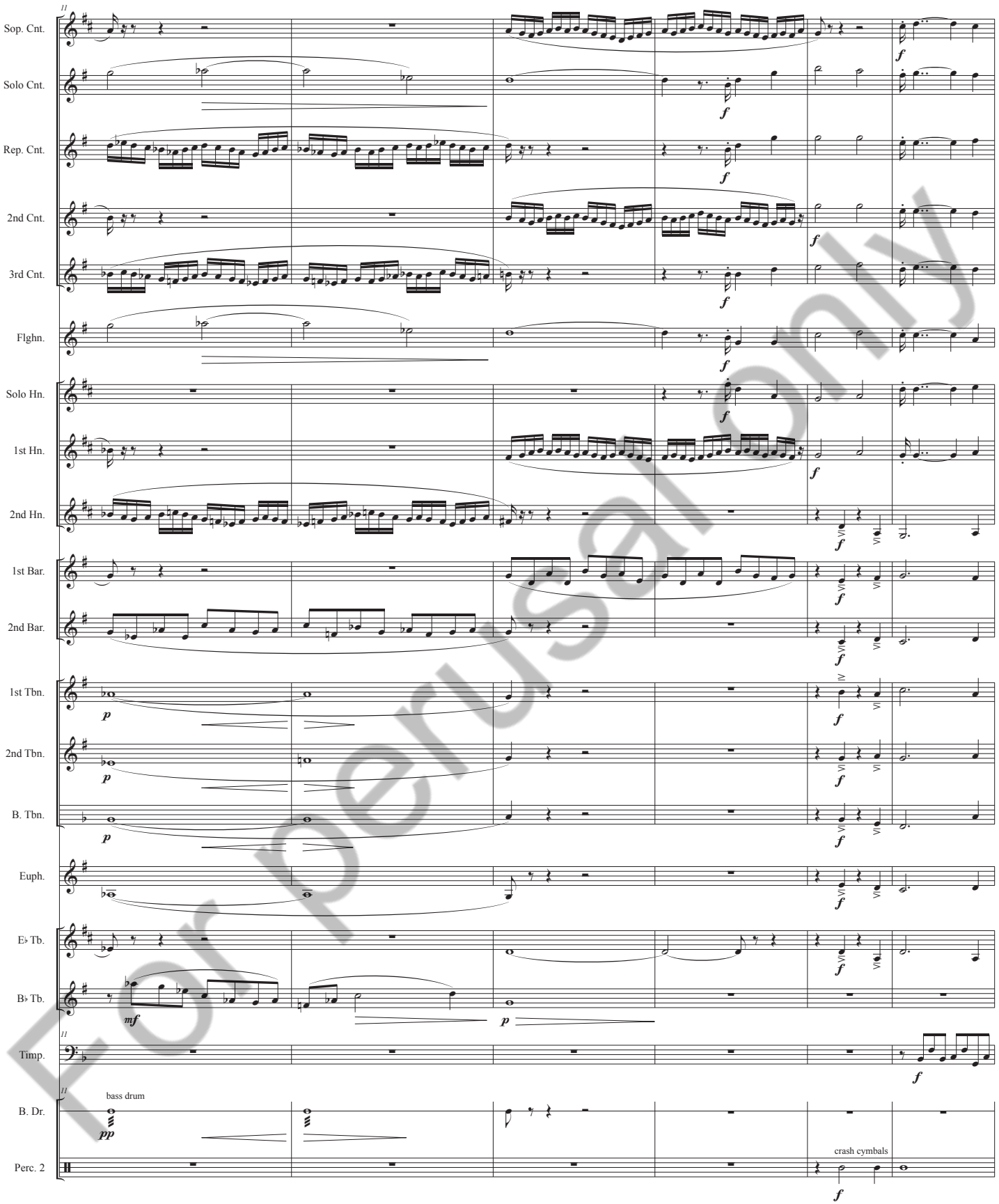

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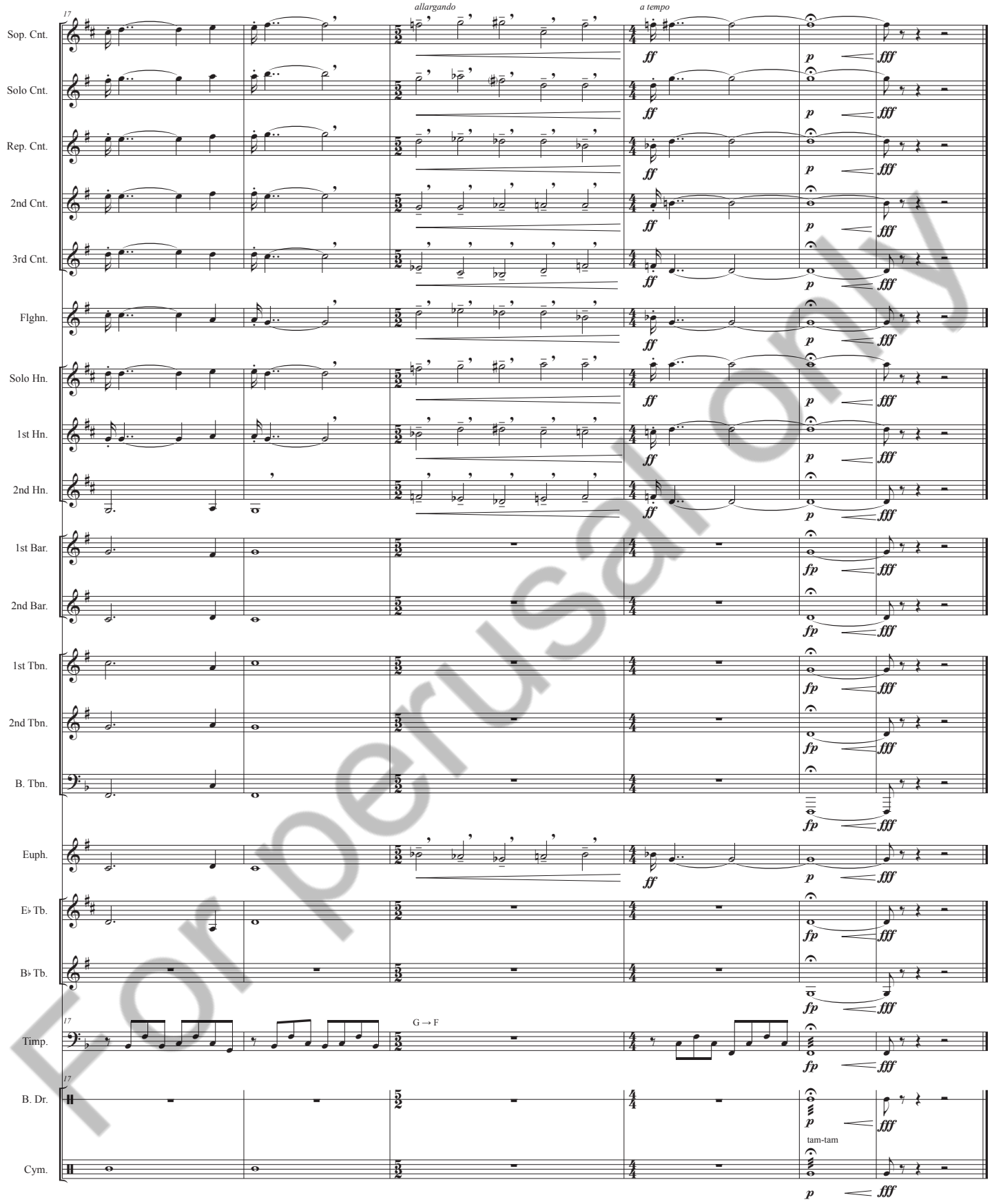

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