

Eight Dudes

for solo trumpet

Alex Eddington
(2005, revised 2006)

1. A Tune (B^b cornet with cup mute)
2. The Mood (B^b trumpet with plunger)
3. High Noon (B^b flugelhorn)
4. Fork/Spoon (B^b trumpet with plunger ad lib.)
5. Point Moot (B^b piccolo trumpet)
6. Dark Moon (B^b flugelhorn with hat)
7. The Move (E^b trumpet)
8. Last Toot (B^b cornet with cup mute)

Eight Dudes (2005, revised 2006)

For solo trumpet

(B-flat trumpet, B-flat cornet, B-flat flugelhorn and B-flat piccolo trumpet, E-flat trumpet)

As with so many of my pieces, the title came first. *Eight Dudes* is a play on “études”, suggesting a collection of short pieces that engage the virtuosity of both the performer and the composer. I already knew that eight movements were required – and up sprang eight further puns on my initial play-on-words, eight evocative movement titles from which the music grew. These “dudes” are études and also character pieces, a lineup of exaggerated moods and personalities that sprang from the same source. The movements are unified by closely related four-note pitch sets, but the main impetus for the work was dramatic and conceptual. Throughout is an exploration of duality and binary conflict on many levels, from the duet for soloist and themselves in *A Tune* to the quick-draw showdown in *High Noon* to the contrast of a movement with no notes (*Point Moot*) to one with as many notes as possible (*The Move*).

This set of pieces is intended to be performed as a whole, with the movements in the specified order, but certain movements may stand up well on their own.

Eight Dudes is not specifically a theatre piece, but it may be performed with as much theatrical staging and imagination as the performer desires. At the premiere, for example, the soloist wore the fedora used as a hat mute in *Dark Moon* when it was not in use. I have found that the use of five different instruments in the course of eight short movements is theatrical in and of itself!

Performers may substitute different trumpets for the ones specified if necessary, as long as the original keys are respected and the work retains a wide variation in tone colour.

Eight Dudes was composed in Edmonton during my degree at the University of Alberta, and was included in my Master's defence portfolio. It was premiered by Russell Whitehead at Studio 2-7 in Edmonton, April 2005.

- Alex Eddington, 16 November 2007

B \flat Cornet

*with cup mute
(metal or adjustable)*

from "Eight Dudes"

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1. A Tune

An etude in multitasking

A Tune
(played so as to create
the illusion of an
independent line in
the printed rhythm)

AND

A Bassline
(in an independent
style - played
as written)

imagined legato
mf

mp *f*

top voice only *f* *mf*

sim.

f

f

mp *sim.*

rit. *mf* *molto rit.*

mp *p*

mf

B \flat Trumpet
with plunger

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2. The Mood

A miniature study in raunchy tone and jazzosity

$\text{♩} = 100$

Raunchy **Cleanly**
(open)

flzg.

ff *ff* *mp* *mf*

4 **Raunchy**

mp *ff* *ff*

7 **Cleanly**

f *ff* *sfz mp* *f*

10 **Zappy and raunchy**

mp *ff* *fff* *f* *f* *fff* *f* *f*

fall *lip down*

14 **Ricky-Ticky**

rip *shake*

ff *fff* *f* *f* *mp* *p* *mp* *p*

Musical score for "Eight Dudes": The Mood. The score is written in treble clef and consists of two staves. The first staff (measures 17-19) includes a section labeled "Zappy" (measures 18-19) and a section labeled "Ricky-Ticky" (measures 19-20). The second staff (measures 20-22) includes a section labeled "Zappy Parody" (measures 20-22). Dynamics include *mf*, *mp*, *ff*, *fff*, *f*, and *mf*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark "COPY DO NOT" is overlaid on the score.

*ossia

Perusal Score - DO NOT COPY

from "Eight Dudes"

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B \flat Flugelhorn

3. High Noon

A four-scene monodrama for lone hero

Storm's a-comin'

$\bullet = 60$

Musical notation for "Storm's a-comin'". The piece is in 2/4 time with a tempo of 60. It features a melodic line with dynamic markings of *mp*, *pp*, *mp*, *pp*, *mp*, and *mf*. There are two performance instructions: * (lip slur) and ** (quarter-tone pitch bend).

Velma's Theme

$\bullet = 72$ Freely

Musical notation for "Velma's Theme". The piece is in 3/4 time with a tempo of 72 and is marked "Freely". It features a melodic line with dynamic markings of *p* (echo), *ppp*, *mp*, *mf*, and *mf*.

Continuation of "Velma's Theme" starting at measure 4. It features a triplet of eighth notes, a lip slur (*), and dynamic markings of *mp*, *mf*, and *mp*. The tempo is marked "poco rit."

Gunfight

A Tempo

rit.

sub. $\bullet = 152$ Driving forward

Musical notation for "Gunfight". The piece is in 2/4 time. It starts at measure 8 with a dynamic of *f*, followed by a lip slur (*), a quintuplet of eighth notes, and dynamic markings of *p* and *ff*. The tempo is marked "A Tempo", "rit.", and "sub. $\bullet = 152$ Driving forward".

Continuation of "Gunfight" starting at measure 11. It features a melodic line with dynamic markings of *f* and *ff*.

Continuation of "Gunfight" starting at measure 13. It features a melodic line with dynamic markings of *f* and *ff*.

* lip slur entire (slurred) phrases in a single fingering, without tonguing
** quarter-tone pitch bend, using hand

16 *flzg.*
mf *f* *mf*

19 *f* *mf* *f* *f*

23 *p* *fff* *rit.*

Hero's Death

26 *f* *mf* *mf* *p*

** "puh puh" *mf* *mp* *pp* *mp* *p* *mp* *ppp*
(ord.) half valve (ord.) ***

on mouthpiece *** (ord.) on mouthpiece
pp *pp* *pppp* *ppp*

- * lip slur phrases, as before
- ** articulate with lips (air) rather than tongue
- *** take only as much time as is necessary to remove/replace the mouthpiece

B \flat Trumpet
with plunger mute ad lib.¹⁾

from "Eight Dudes"

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4. Fork/Spoon

A fantasia on extreme dynamic and durational contrast

25-30 s

double pedal tone

circular breathing

$8^{vb} - -'$
mf

PERFORMANCE NOTES: 1) The performer should use a plunger mute for any random-sounding combination of events, provided that no more than two sequential events are muted.

2) No two fermatas should be of the same length, and there should be a substantial variation from the shortest to the longest, with none being nearly as long as the third-to-last note (E).

3) Black notes have no inherent length, and must proceed without a break to/from white notes.

4) Absolutely no fluctuation in dynamic is permitted during the course of a single note.

5. Point Moot

A set of variations on the stifled tone

PERFORMANCE NOTES:

- 1) The text in *italics* represents the sound that the performer should attempt to make through the trumpet. The text in [square brackets] provides instructions for producing sounds that are not notated onomatopoeically.
- 2) This movement, even more than the other seven, benefits from theatricality in performance. The performer could, for example, greatly emphasize the preparatory gestures before each event, thus making the events seem even more stifled.
- 3) No two fermatas should be of the same duration, and there should be a substantial variation in their duration.
- 4) The notation of event duration is only approximate.

- * stick a handkerchief as far as possible into the bell and attempt to produce a pitch
- ** blow with increasing pressure into the trumpet (still stopped by handkerchief)
- *** suddenly remove hand, resulting in an uncontrolled burst of tone and noise

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B \flat Flugelhorn
with hat

6. Dark Moon

An aid in the development of grace and delicate effects

(open) $\bullet = 63$ poco

p *f* *mp* *pp*

Like a dirge $\bullet = 52$ **Strictly in tempo** **Somewhat freer** $\bullet = 63$

p *pp* *p* *cresc. poco a poco*

$\bullet = 52$ **Strictly in tempo**

f *p* *pp*

p *pp* *pp*

Moving forward $\bullet = 63$

mf *p* *cresc. poco a poco*

PERFORMANCE NOTE: The performer may optionally choose to perform this piece with their back to the audience, and/or to wear the hat (a fedora or bowler works well) until needed.

- * depress keys quickly and audibly after note has stopped
- ** stamp foot

Musical notation for measures 14-17. Measure 14 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it. A fermata is placed over the end of the first phrase. The dynamic marking *fff* is written below the first phrase. A tempo marking of a quarter note = 52 is shown. The second phrase begins in measure 15 with a 3/4 time signature, followed by a 4/4 time signature. The dynamic marking *pp* is written below the second phrase. A wavy line with an asterisk (*) above it is placed over the final note of the second phrase.

Musical notation for measures 18-21. Measure 18 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. A wavy line is placed over the first note. The dynamic marking *ppp* is written below the first phrase. The second phrase begins in measure 19 with a 2/4 time signature, followed by a 4/4 time signature. The dynamic marking *ppp* is written below the second phrase. A wavy line is placed over the final note of the second phrase. The dynamic marking *n* is written below the final note of the second phrase.

* wave hat in and out in front of bell

Perusal Score - DO NOT COPY

E♭ Trumpet

7. The Move

Perpetuumish Mobile, with key clicks and sucking

 **sempre**

Driving forward

• = 138

(ord.)

f *pp* *f*

(sim.)

pp *f* *pp* *f* *pp* *f* *p*

f *pp* *f* *pp*

(sim.)

f *pp* *f* *pp* *p* *pp* *f*

mf *pp* *mf* *pp* *ff* *f*

PERFORMANCE NOTE: accidentals only apply to the note they immediately proceed;
courtesy accidentals are used only for ease of reading.

* finger with heavy "tah" articulation and almost no tone

** suck in wetly through the trumpet while tonguing (beamed groups should be observed with slight accents)

*** heavy key clicks (breathe normally)

The musical score consists of four staves of music in a single system. The first staff begins with a melodic line in the treble clef, followed by a series of eighth-note patterns with dynamics *pp*, *p*, and *mf*. The second staff features a series of eighth-note patterns with dynamics *p*, *pp*, and *p*. The third staff continues with eighth-note patterns and dynamics *mf*, *pp*, *mf*, and *p*. The fourth staff starts with eighth-note patterns and dynamics *pp*, *mp*, *pp*, and *mp*, followed by a double bar line, a repeat sign, and a final section marked *f*. Above the final section, there is a bracket labeled "8-10\"", the instruction "accel. e cresc. poco a poco", and "end suddenly". The final note of the piece is marked *f possibile*.

* heavy key and slide clicks in random and noisy combinations, while breathing heavily in and out through the trumpet (without tonguing)

B \flat Cornet
with cup mute
(metal or adjustable)

from "Eight Dudes"
8. Last Toot
 For the drilling of tonguing

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Slowly **Crisp, Fanfareal**

open p mf muted = 112

rit. open p mf **A Tempo** muted

rit. open p mf **A Tempo** gradually insert mute muted f

p

open $poco rit.$ **A Tempo** gradually insert mute muted mf

mf

22 mf

* unmeasured double tongue (tremolo)

25 *mp* *accel. poco a poco*

28 *f* *mp*

32 *f* *p* = 166

35 *ff* *molto rit.* = 108 open

38 *f* *mf* *p* *molto rit.* *Slowly*