

# *Panoply*

*for Eight Antiphonal Horns*

Joseph Eidson

(2008)

*Duration: ca. 6 minutes, 20 seconds*

Full Score

## Program Notes

*Panoply* refers to both a full suit of armor and an impressive display of grandeur, definitions that accurately describe large horn ensembles. The ensemble is separated into two horn choirs that alternate musical material throughout the work. Various horn calls and fanfares surround an ominous middle section that features the low range of the horn. This section also briefly quotes two imposing figures in the horn excerpt repertoire – Richard Wagner and Richard Strauss – before returning to the fanfare and a brief coda. The overall form of the piece is a rough arch form: ABCBA.

## Performance Notes

- The ensemble should be separated into two horn choirs, where horns 1-4 are to the right of the conductor and horns 5-8 are to the left:

Horn 8  
Horn 7  
Horn 6  
Horn 5

Conductor

Horn 4  
Horn 3  
Horn 2  
Horn 1

If space does not permit this setup, seat the ensemble in descending order from the conductor's right:

Horn 8 | Horn 7 | Horn 6 | Horn 5 | Horn 4 | Horn 3 | Horn 2 | Horn 1

Conductor

Certain spatial and acoustic effects of the piece will be lost if the horns are not seated in one of these two fashions.

- Do not change tempo when the meter shifts to/from cut time and 6/8: the beat pattern should remain the same for all fast sections of the piece.

- The glissandi in horns 1 and 5 beginning at measure 153 are with the hand, moving from stopped to open.

Transposed Score

for Dr. Paul Stevens and the  
University of Kansas Horn Studio

# Panoply

Joseph Eidson  
(2008)  
(ASCAP)

**Misterioso** (♩ = 126) for Eight Antiphonal Horns

Musical score for Horns 1-8, measures 1-5. The score is in common time (C) and features a variety of dynamics and articulations. Horns 1, 2, 3, and 4 play a rhythmic pattern of eighth notes, often with a 'stopped' or 'f' (forte) articulation. Horns 5, 6, 7, and 8 play sustained notes, often with a 'muted' or 'p' (piano) articulation. A large watermark 'www.josepheidson.com' is visible across the score.

Musical score for Horns 1-8, measures 6-10. The score continues the antiphonal patterns. Horns 1 and 2 play a melodic line starting in measure 6, marked 'open' and 'f'. Horns 3 and 4 continue their rhythmic pattern. Horns 5, 6, 7, and 8 play sustained notes, with Horn 8 having a 'p' (piano) articulation in measure 10. A large watermark 'www.josepheidson.com' is visible across the score.

11

Hn. 1 stopped † †

Hn. 2 stopped † †

Hn. 3 † †

Hn. 4 † †

Hn. 5

Hn. 6

Hn. 7

Hn. 8

16

Hn. 1 open f

Hn. 2 † open f

Hn. 3 open f

Hn. 4 open f

Hn. 5 f

Hn. 6 f

Hn. 7 f

Hn. 8 f

21

Horn parts 1 through 8. Measures 21-26. Dynamics include *ff*, *sfz*, and *fp*. A double bar line is present at the end of measure 26.

27

Horn parts 1 through 8. Measures 27-32. Dynamics include *ff*.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 stopped *sfz*

Hn. 4 *p*

Hn. 5 remove mute

Hn. 6 remove mute

Hn. 7 stopped *sfz*

Hn. 8 remove mute



# 38

Lo stesso tempo (♩ = ♩ = 126)

Hn. 1 add mute *mp* muted

Hn. 2 add mute *mp* muted

Hn. 3 add mute *mp* muted

Hn. 4

Hn. 5 open *mp* *p*

Hn. 6 open *mp* *p*

Hn. 7 open *mp*

Hn. 8 open *mp*

\* - all bass clef is played as written

44

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*fp*

*f*

*p*

53

50

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

remove mute

remove mute

remove mute

*f*

*f*

56

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*mf*

*sfz - p*

*fp*

*mf*

*mf*

*mf*

*mf*

63

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*mf*

*sfz - p*

*f*

*f*

*sfz - p*

*f*

*sfz - p*

*f*

*sfz - p*

*f*

*sfz - p*

*f*

67 *open*

69

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

*sfz - p*  
*sfz - p*  
*sfz - p*  
*sfz - p*

Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*mp*  
*sfz - p*

77

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*mp*  
*mp*  
*mp*  
*mp*

Musical score for measures 83-89, featuring eight horn parts (Hn. 1-8). The score includes dynamic markings such as *mp*, *mf*, and *f*. A large double bar line is present at the end of measure 89.

Musical score for measures 90-92, featuring eight horn parts (Hn. 1-8). The score includes dynamic markings such as *p* and *fp*. Specific performance instructions include "stopped" and "stopped" with a cross symbol. A large double bar line is present at the end of measure 92.

98 *Meno mosso* (♩ = 60)

94

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

*p* *p* *p* *p*

101

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*mp* *p* *p* *p*

Hn. 1 *mf* (open)

Hn. 2 *mf* (open)

Hn. 3 *mf* (open)

Hn. 4 *mf* (open)

Hn. 5 *fp* *p*

Hn. 6 *fp - p*

Hn. 7 *fp - p*

Hn. 8 *fp - p*

*mf* *f* *f* *mf* *mf* *mf*

114

Hn. 1 *f* *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *f* *mf* *mp*

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*poco rall.* *a tempo*

**120** Freely (♩ = ca. 60)

119

Hn. 1 *mf* *3* *3* *solo* *f*

Hn. 2 *molto cresc.* *sfz* *mp*

Hn. 3 *molto cresc.* *sfz* *mp*

Hn. 4 *molto cresc.* *sfz* *mp*

Hn. 5 *solo* *mf* *p*

Hn. 6 *sfz - p*

Hn. 7 *mf* *sfz - p*

Hn. 8 *sfz - p*

**128** A tempo (♩ = 60)

125

Hn. 1 *tutti* *ff* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Hn. 5 *tutti* *f* *mp*

Hn. 6 *f*

Hn. 7 *f*

Hn. 8 *f* *mf*

131

Musical score for measures 131-136. The score is for eight horns (Hn. 1-8). Horn 1 starts with a melodic line in measure 131. Horn 2 has a melodic line starting in measure 132. Horn 3 has a melodic line starting in measure 132. Horn 4 has a melodic line starting in measure 132. Horn 5 has a melodic line starting in measure 132. Horn 6 has a melodic line starting in measure 132. Horn 7 has a melodic line starting in measure 132. Horn 8 has a melodic line starting in measure 132. Dynamics include *mp* and *mf*. There are triplets in measures 132 and 133.

139

Musical score for measures 137-142. The score is for eight horns (Hn. 1-8). Horn 1 has a melodic line starting in measure 137. Horn 2 has a melodic line starting in measure 138. Horn 3 has a melodic line starting in measure 138. Horn 4 has a melodic line starting in measure 138. Horn 5 has a melodic line starting in measure 138. Horn 6 has a melodic line starting in measure 138. Horn 7 has a melodic line starting in measure 138. Horn 8 has a melodic line starting in measure 138. Dynamics include *mf*. There are triplets in measures 137, 138, and 141.

145

143

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *mf* stopped † †

Hn. 6 *p*

Hn. 7 *p*

Hn. 8 *p*

150

Hn. 5 *p* open

Hn. 6

Hn. 7

Hn. 8

14 153

Hn. 1 *mf* *gliss.* *echo* *open* *mf* *gliss.* *echo* *open*

Hn. 2 add mute

Hn. 3 add mute

Hn. 4 add mute

Hn. 5 *mf* *gliss.* *stopped* *sfz* *open* *mf* *gliss.* *stopped* *sfz* *stopped* *sfz*

Hn. 6

Hn. 7

Hn. 8

156 **Tempo I** (♩ = 126)

Hn. 1 add mute *sfz* *stopped* *sfz* *stopped* *sfz* *stopped* *sfz*

Hn. 2 *sfz* *stopped* *sfz* *stopped* *sfz* *stopped* *sfz*

Hn. 3 *sfz* *stopped* *sfz* *stopped* *sfz* *stopped* *sfz*

Hn. 4 *sfz* *stopped* *sfz* *stopped* *sfz* *stopped* *sfz*

Hn. 5 *f* *stopped* *f* *stopped* *f* *stopped* *f*

Hn. 6 *f* *stopped* *f* *stopped* *f* *stopped* *f*

Hn. 7 *f* *stopped* *f* *stopped* *f* *stopped* *f*

Hn. 8 *f* *stopped* *f* *stopped* *f* *stopped* *f*

163

Musical score for measures 163-167, featuring eight horn parts (Hn. 1-8). The score includes various dynamics such as *sfz* and *f*, and articulations like accents (^) and staccato (staccato). Horn 1 has notes in measures 164 and 167. Horn 2 has notes in measures 164 and 167. Horn 3 has notes in measures 163 and 165. Horn 4 has notes in measures 163 and 165. Horn 5 has notes in measures 163 and 164. Horn 6 has notes in measures 163 and 164. Horn 7 has notes in measures 163 and 165. Horn 8 has notes in measures 163 and 165. A double bar line is present at the end of measure 167.

168

Musical score for measures 168-172, featuring eight horn parts (Hn. 1-8). The score includes dynamics such as *f* and *sfz*, and articulations like accents (^) and staccato (staccato). Horn 1 has notes in measures 168, 169, and 172. Horn 2 has notes in measures 168, 169, and 172. Horn 3 has notes in measures 168, 169, and 172. Horn 4 has notes in measures 168, 169, and 172. Horn 5 has notes in measures 168, 169, and 172. Horn 6 has notes in measures 168, 169, and 172. Horn 7 has notes in measures 168, 169, and 172. Horn 8 has notes in measures 168, 169, and 172. The score concludes with a double bar line and repeat signs at the end of measure 172.

173

Lo stesso tempo

Hn. 1 (muted) *mf*

Hn. 2

Hn. 3

Hn. 4

Hn. 5 *p*

Hn. 6 *p*

Hn. 7 *p*

Hn. 8 *p*

179

Hn. 1

Hn. 2 (muted) *mf*

Hn. 3 *mf* (muted)

Hn. 4 *mf* (muted)

Hn. 5 *mf*

Hn. 6 *mf*

Hn. 7

Hn. 8

185

Hn. 1 *mf*

Hn. 2

Hn. 3 *mf*

Hn. 4

Hn. 5

Hn. 6 *p*

Hn. 7 *p*

Hn. 8 *mf*

191

Hn. 1

Hn. 2 *mf* *molto legato*

Hn. 3 *mf* *molto legato*

Hn. 4 *mf* *molto legato*

Hn. 5

Hn. 6

Hn. 7

Hn. 8

197

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Hn. 5 *f* stopped  $\dagger$

Hn. 8 *f* stopped  $\dagger$

**203**

Hn. 6 *mf* *fp*

Hn. 7 *mf* *fp*

Hn. 8 *mf* *fp*

208

remove mute

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*f*

*mf*

*mf*

*f*

214

219

open

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Hn. 7

Hn. 8

*f* open

*f* open

*f* open

*f* open

*mf*

*f*

*f*

*f*

221

Musical score for measures 221-227. The score is for eight horns (Hn. 1-8). Horns 1, 2, and 3 play a melodic line with various dynamics including *p*. Horns 4, 5, 6, 7, and 8 play a rhythmic accompaniment, with horns 6-8 marked *f* and *fp*. The music features a variety of note values, rests, and dynamic markings.

228

Musical score for measures 228-234. The score is for eight horns (Hn. 1-8). Horns 1, 2, 3, and 4 play a melodic line with dynamics *mp* and *p*, ending with *mf*. Horns 5, 6, 7, and 8 play a rhythmic accompaniment with dynamics *f*. The music includes various note values, rests, and dynamic markings.



Subito animato (♩. = 144)

247

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*mf*

251

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Hn. 5  
Hn. 6  
Hn. 7  
Hn. 8

*f* *ff*