

HONOR AND EPITAPHS

CLARENCE BARBER

(b. 1951)

for
CONCERT BAND

Instrumentation

1 Full Score	3 B♭ Cornet 1	1 Timpani
3 Flute 1	3 B♭ Cornet 2	2 Mallet Percussion <i>Orchestra Bells, Xylophone,</i>
3 Flute 2	3 B♭ Cornet 3	<i>Vibraphone</i>
2 Oboe	2 F Horn 1	2 Percussion 1 <i>Snare Drum, Wind</i>
4 B♭ Clarinet 1	2 F Horn 2	<i>Chimes, Tambourine, Crash</i>
4 B♭ Clarinet 2	3 Trombone 1	<i>Cymbals, Bass Drum</i>
4 B♭ Clarinet 3	3 Trombone 2	1 Percussion 2 <i>4 Tomtoms, Triangle</i>
2 B♭ Bass Clarinet	2 Euphonium T.C.	
2 Bassoon	3 Euphonium B.C.	
2 E♭ Alto Saxophone 1	4 Tuba	
2 E♭ Alto Saxophone 2		
2 B♭ Tenor Saxophone		
1 E♭ Baritone Saxophone		

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About the Composer

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools in Grafton, Ohio. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of the new products division of LudwigMasters Publications, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. Active as a percussionist, clinician, and conductor, he has written for a wide-ranging slate of ensembles and musicians of all levels of experience, including members of the United States Air Force and Army Bands, members of the Cleveland Orchestra, and faculty members at several universities. In 2019, Mr. Barber was inducted into Midview High School's Make a Difference Hall of Honor.

Program Notes

Ann Parsons was a teacher in the New London Schools. She was not a music teacher but was passionate about bands and the positive affect they have on young men and women. Cancer took her life yet could not dim her influence, ardor, and intensity. *Honor and Epitaphs* is a celebration of her life, not a dirge or a lament. She is remembered for many things and will always be in memory...not in a sad way but rather with joy for having known her.

Performance Suggestions

The opening tempo of 120 beats per minute works well with most bands. It may be taken slightly faster if the band can play cleanly and with ease. However, to provide a noticeable contrast with the tempo at measure 78, it is probably best not to exceed 126 beats per minute. Do not allow percussionists to overplay. It will help if tom-toms are not tuned too low in pitch. Low tuning causes the instrument to not project well and students are forced to play louder and louder to be heard. This, in turn, leads to bad sounds and poor balance. At measure 74, percussionists must listen carefully to the timpani to make a successful accelerando.

HONOR AND EPITAPHS

Clarence Barber (ASCAP)

Allegro $\text{♩} = 120$

Flute 1 2
Oboe
Bassoon
B♭ Clarinet 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Cornet 1 2 3
F Horn 1 2
Trombone 1 2
Euphonium
Tuba
Timpani
Mallet Percussion (Bells)
Percussion (S.D., Cr. Cym., Toms)

6 9

Fl. 1 2 *fp* *f*

Ob. *fp* *f*

Bsn. *f* *mf*

B^b Cl. 1 *fp* *f*

2 3 *fp* *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 2 *fp* *f* *a2*

T. Sax. *f* *mf*

Bar. Sax. *f*

6 7 8 9 10

Crt. 1 *fp* *f* *mf*

2 3 *fp* *f* *mf*

Hn. 1 2 *f* *mf* *a2*

Tbn. 1 2 *f* *mf* *a2* *Ω*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf*

Mlt. Perc. *f* *mf*

Perc. 1 *f* *mf*

2