

TWO SKETCHES FOR EUPHONIUM AND BAND

Harry Richards

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Schwierigkeitsgrad / Difficoltà **4 / solo 6**

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Tierolff for Band No. 28 "TWO MARIMBA REFLECTIONS"

LMCD-12402

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Concert Band

Full score	1
C Euphonium solo	1
Bb Euphonium TC solo	1
Flute	5
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1 (Ha)	1
Eb Alto Saxophone 2 (Ha)	1
Bb Tenor Saxophone (Ha)	2
Eb Baritone Saxophone (Ha)	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1 (Ha)	1
F Horn 2 (Ha)	1
F Horn 3 (Ha)	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	2
C Basses	4
Snare Drum/Bass Drum	2
Percussion	2
Timpani	1
Mallet Percussion	1

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Bb Euphonium BC solo	1
Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1 (Ha)	1
Eb Horn 2 (Ha)	1
Eb Horn 3 (Ha)	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

TWO SKETCHES FOR EUPHONIUM AND BAND

English:

During a rehearsal of the Military Musical Chapel of Luxembourg, Harry Richards became acquainted with the euphonium player Jean-Luc Desorbay. Richards offered to write Desorbay a composition for euphonium and concert band (also available for Fanfare Band , Brass band, Euphonium and Piano). The result is a wonderful composition in two movements. The first part is the more romantic section of the composition, with long musical phrases. The second part is a little more playful, where technique plays a larger role. It's a real challenge for the soloist and also the accompanying band.

Nederlands:

Tijdens een repetitie van de Militaire Muziekkapel van het Groot Hertogdom Luxemburg maakte Harry Richards kennis met euphonium speler Jean-Luc Desorbay. Richards bood aan om voor Desorbay een compositie te schrijven voor euphonium en harmonieorkest (tevens beschikbaar voor Fanfare, Brass Band en Euphonium en Piano). Het resultaat is een 2-delige compositie waarin de specifieke klank van het instrument goed tot zijn recht komt. Het 1^e deel is het meer romantische deel van de compositie met lange muzikale zinnen. Het 2^e deel is wat speelser waarbij de techniek ook een grote rol speelt. Een uitdaging voor zowel de solist, maar zeer zeker ook voor het begeleidend harmonieorkest.

Deutsch:

Während einer Probe der Großherzoglichen Militärmusik von Luxemburg, machte Harry Richards Bekanntschaft mit dem Tubisten Jean-Luc Desorbay. Er schlug ihm vor, ein Stück für Euphonium und Blasorchester zu schreiben (Auch erhältlich mit Fanfarenorchester, Brass Band und Euphonium und Klavier). Das Ergebnis ist eine zweiteilige Komposition, in der der spezifische Klang des Instruments zur Geltung kommt. Der erste Teil ist eher romantisch mit langen musikalischen Sätzen. Der zweite Teil ist mehr spielerisch und fordert technische Gewandtheit. Eine Herausforderungen auch für geübte Solisten.

Français:

(Deux esquisses pour euphonium et orchestre à vent) Au cours d'une répétition de la Musique Militaire Grand-ducale du Grand Duché du Luxembourg, Harry Richards a fait la connaissance du tubiste Jean-Luc Desorbay. Il lui propose d'écrire une composition pour Euphonium et orchestre d'Harmonie (également disponible en version Fanfare, Brass Band ou Euphonium et Piano). Cette composition en deux parties met bien en évidence la sonorité spécifique de l'instrument. La première est plutôt romantique avec de longues lignes mélodiques. La seconde a un caractère plus frivole où la technique joue un rôle important. C'est un défi aussi bien pour le soliste que pour l'orchestre.

TWO SKETCHES FOR EUPHONIUM AND BAND

Harry Richards

I.

$\text{♩} = 56$

C Euphonium Solo *mf*

Flute

Oboe

Bassoon *mf*

Eb Clarinet

Bb Clarinet 1 *mf*

Bb Clarinet 2 *mp*

Bb Clarinet 3 *mp*

Bb Bass Clarinet *mp*

Eb Alto Saxophone 1 *mf*

Eb Alto Saxophone 2 *mp*

Bb Tenor Saxophone *mp*

Eb Baritone Saxophone *mp*
Cue Bs.Cl.

Bb Trumpet 1 *mf*

Bb Trumpet 2 *mf*

Bb Trumpet 3 *mf*

F Horn 1

F Horn 2

F Horn 3

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mf*

C Euphonium *mf*

C Basses *mf*

Timpani

Snare Drum

Bass Drum

Percussion

Mallets *mf*
Tubular bells

1 2 3 4 5 6

C Euph. Solo

Fl.

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Sn. Dr.
Bs. Dr.

Perc.

Mal.

7 8 9 10 11 12

p

p

p

mp

C Euph. Solo
Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Sn. Dr.
Bs. Dr.
Perc.
Mal.

13

14

15

16

17

18

19

This page of a musical score contains 21 numbered measures. The instruments and their parts are as follows:

- C Euph. Solo:** Starts with a five-measure rest, then plays a melodic line starting on measure 21. Dynamics: *mf* (measures 21-23), *mp* (measures 24-26).
- Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., F Hn. 1, F Hn. 2, F Hn. 3:** All play melodic lines from measure 20 to 26. Dynamics: *mp* (measures 20-23), *p* (measures 24-26).
- Tpt. 1, 2, 3:** Enter in measure 24 with rhythmic patterns. Dynamics: *p* (measures 24-26).
- Tbn. 1, 2, 3:** Enter in measure 24 with rhythmic patterns. Dynamics: *mp* (measures 20-23), *p* (measures 24-26).
- C Euph., C Bs.:** Enter in measure 24 with rhythmic patterns. Dynamics: *mp* (measures 20-23), *p* (measures 24-26).
- Timp., Sn. Dr., Bs. Dr., Perc., Mal.:** All have rests throughout the page.

20

21

22

23

24

25

26

This musical score is for a euphonium and band. It consists of 27 measures, divided into five systems. The instruments included are:

- C Euph. Solo
- Fl.
- Ob.
- Bsn.
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F Hn. 1
- F Hn. 2
- F Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C Euph.
- C Bs.
- Timp.
- Sn. Dr.
- Bs. Dr.
- Perc.
- Mal.

The score features various dynamics such as *f*, *mf*, and *ff*. A specific performance instruction 'S.C.' is noted above the Percussion part in measure 27. The key signature has one flat, and the time signature is 4/4.

32

C Euph. Solo *mf* *crescendo poco a poco* *f*

Fl.

Ob.

Bsn. *mf* *crescendo poco a poco*

E♭ Clar.

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Clar. *mf* *crescendo poco a poco* *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* *crescendo poco a poco* *mf*

B. Sax. *mf* *crescendo poco a poco* *mf*

Tpt. 1 *p* *crescendo poco a poco*

Tpt. 2 *p* *crescendo poco a poco*

Tpt. 3 *p* *crescendo poco a poco*

F Hn. 1 *mf* *crescendo poco a poco*

F Hn. 2 *mf* *crescendo poco a poco*

F Hn. 3 *mf* *crescendo poco a poco*

Tbn. 1 *p* *crescendo poco a poco*

Tbn. 2 *p* *crescendo poco a poco*

Tbn. 3 *mf* *crescendo poco a poco*

C Euph. *mf* *crescendo poco a poco* *mf*

C Bs. *mf* *crescendo poco a poco* *mf*

Timp.

Sn. Dr. *p* *crescendo poco a poco*

Bs. Dr.

Perc.

Mal. *mf* *Vibraphone with rotor*

32 33 34 35 36 37

This musical score is for a euphonium and band. It consists of 20 staves, each representing a different instrument. The instruments included are:

- C Euph. Solo (C Euphonium Solo)
- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- E♭ Clar. (E-flat Clarinet)
- Clar. 1 (Clarinet 1)
- Clar. 2 (Clarinet 2)
- Clar. 3 (Clarinet 3)
- Bs. Clar. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- F Hn. 1 (First Horn 1)
- F Hn. 2 (First Horn 2)
- F Hn. 3 (First Horn 3)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Tbn. 3 (Tuba 3)
- C Euph. (C Euphonium)
- C Bs. (C Bass)
- Timp. (Timpani)
- Sn. Dr. / Bs. Dr. (Snare Drum / Bass Drum)
- Perc. (Percussion)
- Mal. (Mallets)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is arranged in measures across five pages, with measures 56 through 60 shown. The C Euph. Solo part features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and brass parts provide harmonic support and rhythmic accompaniment.

C Euph. Solo *mp* **63** *mp*

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

C Euph.

C Bs.

Timp.

Sn. Dr.

Bs. Dr.

Perc.

Mal. Bells *mp*

This page contains a musical score for measures 67 through 74. The instruments listed on the left are: C Euph. Solo, Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Timp., Sn. Dr., Bs. Dr., Perc., and Mal. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The C Euph. Solo part features a complex melodic line with triplets and slurs, starting in measure 68. The woodwind and brass sections provide harmonic support with various rhythmic patterns. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated throughout the score. The page number '12' is centered at the top.

67 68 69 70 71 72 73 74

C Euph. Solo *crescendo poco a poco*

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1 *crescendo poco a poco*

Clar. 2 *crescendo poco a poco*

Clar. 3 *crescendo poco a poco*

Bs. Clar. *crescendo poco a poco*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *crescendo poco a poco*

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1 *p* *crescendo poco a poco*

Tbn. 2 *p* *crescendo poco a poco*

Tbn. 3 *p* *crescendo poco a poco*

C Euph.

C Bs. *crescendo poco a poco*

Timp.

Sn. Dr.

Bs. Dr.

Perc.

Mal. *Vibraphone with rotor* *mf* *crescendo poco a poco*

83 84 85 86 87 88 89 90

This page of a musical score, numbered 15, contains measures 91 through 95. The score is for a euphonium soloist and a band. The euphonium part (C Euph. Solo) features a melodic line with triplets and a dynamic marking of *f*. The band parts include:

- Flute (Fl.) and Oboe (Ob.): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- Bassoon (Bsn.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- E♭ Clarinet (Eb Clar.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- Clarinets 1, 2, and 3 (Clar. 1, 2, 3): Play a rhythmic pattern of eighth notes with *f* dynamics.
- Bass Clarinet (Bs. Clar.): Plays a melodic line with *f* dynamics.
- Alto Saxophones 1 and 2 (A. Sax. 1, 2): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- Tenor Saxophone (T. Sax.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- Bass Saxophone (B. Sax.): Plays a melodic line with *f* dynamics.
- Trumpets 1, 2, and 3 (Tpt. 1, 2, 3): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- French Horns 1, 2, and 3 (F Hn. 1, 2, 3): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- Trombones 1, 2, and 3 (Tbn. 1, 2, 3): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- Contra Euphonium (C Euph.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- Contra Bass (C Bs.): Plays a melodic line with *f* dynamics.
- Timpani (Timp.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- Snare Drum (Sn. Dr.) and Bass Drum (Bs. Dr.): Rests in measures 91-92, then play a melodic line with *f* dynamics.
- Percussion (Perc.): Rests in measures 91-92, then plays a melodic line with *f* dynamics.
- Mallets (Mal.): Play a rhythmic pattern of eighth notes with *f* dynamics.

91

92

93

94

95

C Euph. Solo

Fl.

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Sn. Dr.

Bs. Dr.

Perc.

Mal.

mf

f

Cue Hn 1

Cue Hn 2

Cue Hn 3

Bells

96 97 98 99 100 101

f

Detailed description: This is a page of a musical score for measures 96 through 101. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left are: C Euphonium Solo, Flute, Oboe, Bassoon, E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, French Horn 1, French Horn 2, French Horn 3, Trombone 1, Trombone 2, Trombone 3, C Euphonium, C Bass, Timpani, Snare Drum, Bass Drum, Percussion, and Mallets. The music is written in a key signature of two flats (B♭ and E♭) and a common time signature. The C Euphonium Solo part features complex rhythmic patterns with triplets and sixteenth notes. The woodwind and brass sections provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are cues for Horns 1, 2, and 3. The Mallets part includes a cue for Bells. The page number 16 is centered at the top. Measure numbers 96, 97, 98, 99, 100, and 101 are printed at the bottom of the page.

Ben ritenuto 105 A tempo

C Euph. Solo *p* *mf*

Fl. *p*

Ob. *p*

Bsn. *p* *mp*

E♭ Clar. *p*

Clar. 1 *p* *mp*

Clar. 2 *p* *mp*

Clar. 3 *p* *mp*

Bs. Clar. *p* *mp*

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

T. Sax. *p* *mp*

B. Sax. *p* *mp*
Cue Bs.Cl.

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1 *p* Play

Tbn. 2 *p* Play

Tbn. 3 *p* Play

C Euph. *p* *mp*

C Bs. *p*

Timp. *p*

Sn. Dr.
Bs. Dr.

Perc. *mp* Bell tree

Mal. *mf* Tubular bells *p* Bells

102 103 104 105 106 107 108

C Euph. Solo
Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Sn. Dr.
Bs. Dr.
Perc.
Mal.

109

110

111

112

113

114

II.

$\text{♩} = 112$

C Euphonium Solo
Flute
Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
F Horn 1
F Horn 2
F Horn 3
Trombone 1
Trombone 2
Trombone 3
C Euphonium
C Basses
Timpani
Snare Drum
Bass Drum
Percussion
Mallets

1 2 3 4 5 6 7

This musical score page contains parts for the following instruments:

- C Euph. Solo
- Fl.
- Ob.
- Bsn.
- Eb Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- F Hn. 1
- F Hn. 2
- F Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C Euph.
- C Bs.
- Timp.
- Sn. Dr.
- Bs. Dr.
- Perc.
- Mal.

The score is written in 6/8 time and includes dynamic markings such as *mp* and *mf*. Percussion parts include Woodblock, Triangle, and Temple blocks. The Euphonium Solo part features a melodic line with various articulations and dynamics.

8

9

10

11

12

13

14

This musical score is for measures 15 through 20 of a piece. The key signature has one flat (B-flat), and the time signature is 6/8. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, and percussion.

- C Euph. Solo:** Starts with a forte (*f*) dynamic, then transitions to mezzo-forte (*mf*) in measure 17. It features a complex melodic line with many slurs and accents.
- Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.:** These instruments enter in measure 17 with a mezzo-forte (*mf*) dynamic. They play a rhythmic pattern of eighth notes, often with slurs and accents.
- A. Sax. 2:** Includes a "Cue Bs. Cl." marking in measure 15.
- Tpt. 1, 2, 3:** These staves are empty throughout the measures.
- F Hn. 1, 2, 3:** These staves are empty throughout the measures.
- Tbn. 1, 2, 3:** These instruments enter in measure 17 with a mezzo-piano (*mp*) dynamic, playing a rhythmic pattern of eighth notes.
- C Euph., C Bs.:** These instruments enter in measure 17 with a mezzo-forte (*mf*) dynamic, playing a rhythmic pattern of eighth notes.
- Timp., Sn. Dr., Bs. Dr.:** These staves are empty throughout the measures.
- Perc.:** Features a Triangle and Temple blocks, both playing a rhythmic pattern of eighth notes starting in measure 17 with a mezzo-forte (*mf*) dynamic.
- Mal.:** This staff is empty throughout the measures.

15

16

17

18

19

20

C Euph. Solo

Fl.

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Sn. Dr.
Bs. Dr.

Perc.

Mal.

S.C.
mf

C Euph. Solo *ff*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

E♭ Clar. *f* *mf*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

Bs. Clar. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

C Euph. *f* *mf*

C Bs. *f* *mf*

Timp.

Sn. Dr.
Bs. Dr.

Perc. *mf* S.C. *mf* S.C.

Mal. *mf* Bells

25

26

27

28

29

This page contains a musical score for measures 30 through 34. The instruments listed on the left are: C Euph. Solo, Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Timp., Sn. Dr., Bs. Dr., Perc., and Mal. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The C Euph. Solo part features a complex rhythmic pattern of sixteenth and thirty-second notes in measures 30 and 31, followed by a rest in measure 32 and a return of the pattern in measure 33. The woodwind and brass parts (Fl., Ob., Bsn., Eb Clar., Clar. 1-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tbn. 1-3, C Euph., C Bs.) all play a similar melodic line that begins in measure 30 and continues through measure 34. This line consists of a half note followed by a quarter note, with a crescendo leading to a fortissimo (fp) dynamic. The percussion parts (Timp., Sn. Dr., Bs. Dr., Perc., Mal.) are mostly silent, with some light activity in the Mal. part in measure 30. The page is numbered 30, 31, 32, 33, and 34 at the bottom.

30

31

32

33

34

C Euph. Solo
Fl.
Ob.
Bsn.
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F Hn. 1
F Hn. 2
F Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C Euph.
C Bs.
Timp.
Sn. Dr.
Bs. Dr.
Perc.
Mal.

65

66

67

68

69

C Euph. Solo

Fl.

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Timp.

Sn. Dr.
Bs. Dr.

Perc.

Mal.

72

f

mf

S.C.

Bells

70 71 72 73 74 75

C Euph. Solo
 Fl.
 Ob.
 Bsn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Bs. Clar.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 F Hn. 1
 F Hn. 2
 F Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 C Euph.
 C Bs.
 Timp.
 Sn. Dr.
 Bs. Dr.
 Perc.
 Mal.

76

77

78

79

80

81

This page contains a musical score for measures 82 through 87. The instruments listed on the left are: C Euph. Solo, Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Timp., Sn. Dr., Bs. Dr., Perc., and Mal. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *tr*. The key signature is one flat, and the time signature is 4/4. The bottom of the page is numbered 82, 83, 84, 85, 86, and 87.

This page contains a musical score for measures 88 through 94. The score is for a euphonium solo and a full band. The euphonium part starts with a *ff* dynamic in measure 88 and changes to *mf* in measure 90. The band parts include woodwinds (Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone), brass (Trumpets 1-3, French Horns 1-3, Trombones 1-3), and percussion (Cymbals, Snare Drum, Bass Drum, Tam tam, Temple blocks, and Mallets). Dynamics for the band range from *ff* to *mp*. A rehearsal mark '90' is placed above the euphonium staff in measure 90.

88

89

90

91

92

93

94

Score for two sketches for euphonium and band, measures 127-133. The score includes parts for C Euph. Solo, Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Timp., Sn. Dr., Bs. Dr., Perc., and Mal. The score features various dynamics such as *mf* and *mp*, and includes performance markings like *mf* and *mp* at the end of the sketches.

127

128

129

130

131

132

133

C Euph. Solo *f*

Fl.

Ob.

Bsn. *fp* cresc. *fp* cresc. *f*

E♭ Clar.

Clar. 1 *fp* cresc. *fp* cresc. *f*

Clar. 2 *fp* cresc. *fp* cresc. *f*

Clar. 3 *fp* cresc. *fp* cresc. *f*

Bs. Clar. *fp* cresc. *fp* cresc. *f*

A. Sax. 1 *fp* cresc. *fp* cresc. *f*

A. Sax. 2 *fp* cresc. *fp* cresc. *f*

T. Sax. *fp* cresc. *fp* cresc. *f*

B. Sax. *fp* cresc. *fp* cresc. *f*

Tpt. 1 *Open* *fp* cresc. *fp* cresc. *f*

Tpt. 2 *Open* *fp* cresc. *fp* cresc. *f*

Tpt. 3 *Open* *fp* cresc. *fp* cresc. *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *fp* cresc. *fp* cresc. *f*

Tbn. 2 *fp* cresc. *fp* cresc. *f*

Tbn. 3 *fp* cresc. *fp* cresc. *f*

C Euph. *fp* cresc. *fp* cresc. *f*

C Bs. *fp* cresc. *fp* cresc. *f*

Timp. *f* *f*

Sn. Dr. *f*

Bs. Dr.

Perc. *f*

Mal. *f* Tubulat bells

134

135

136

137

138

139

This musical score is for measures 140 through 145. It features a variety of instruments including C Euph. Solo, Fl., Ob., Bsn., Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Timp., Sn. Dr., Bs. Dr., Perc., and Mal. The score is written in a key signature of two flats and a 4/4 time signature. Dynamics range from *mf* to *ff*. The C Euph. Solo part includes a trill in measure 143. The Percussion part includes Temple blocks and S.C. (Small Cymbal). The Mal. part includes a xylophone line. The score is divided into systems, with measures 140-141 on the first system, 142 on the second, 143 on the third, 144 on the fourth, and 145 on the fifth.

140

141

142

143

144

145