

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

This musical score is for a euphonium and band. It consists of 27 measures, divided into five systems. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The instruments included are:

- C Euph. Solo (Euphonium Solo)
- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Eb 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. (Euphonium)
- C Bs. (C Bass)
- Timp. (Timpani)
- Sn. Dr. / Bs. Dr. (Snare Drum / Bass Drum)
- Perc. (Percussion)
- Mal. (Mallets)

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score features various musical notations such as slurs, ties, and articulation marks. A specific percussion instruction 'S.C.' is noted in measure 28.

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 page contains a musical score for measures 56 through 60. The score is arranged in a standard orchestral layout with multiple staves. 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 features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the C Euph. Solo and C Euph. parts. The woodwinds and brass sections provide harmonic support with various rhythmic textures. The percussion section includes snare and bass drums, and mallets.

56

57

58

59

60

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 features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The C Euph. Solo part has a complex melodic line with triplets and slurs. The woodwinds and brasses provide harmonic support with sustained notes and rhythmic patterns. The percussion section includes a snare drum and bass drum part, and a mallet part.

67 68 69 70 71 72 73 74

C Euph. Solo *crescendo poco a poco*

Fl.

Ob.

Bsn.

E♭ 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 solo 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 in measures 91-92, then rest.
- 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 in measures 91-92, then rest.

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

Ben ritenuto 105 A tempo

C Euph. Solo *p* *mf*

Fl. *p*

Ob. *p*

Bsn. *p* *mp*

Eb 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. Tubular bells *mf* Bells *p*

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 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 for a large ensemble, including a solo euphonium and a full band. 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 various dynamics such as *f*, *mf*, and *mp*. The C Euph. Solo part begins with a *f* dynamic and a crescendo leading to *mf*. The woodwinds and reeds enter in measure 17 with *mf* dynamics. The saxophones play a rhythmic pattern starting in measure 17 with *mp* dynamics. The brass section, including trumpets, trombones, and euphoniums, has a consistent rhythmic pattern starting in measure 17 with *mp* dynamics. The percussion section includes a triangle and temple blocks, both playing with *mf* dynamics. The score concludes in measure 20.

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 the Mal. part playing a simple rhythmic pattern in measure 30. The page is numbered 30, 31, 32, 33, and 34 at the bottom.

30

31

32

33

34

This musical score page, numbered 36, covers measures 82 through 87. The instrumentation includes a C Euphonium Solo part and a full band. The C Euphonium Solo part features melodic lines with trills and triplets. The woodwinds (Flute, Oboe, Bassoon, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone) play rhythmic patterns, primarily eighth and sixteenth notes, with some triplets. The brass section (Trumpets 1-3, Horns 1-3, Trombones 1-3, Euphonium, Baritone) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Snare Drum, Bass Drum, Percussion, Xylophone, Mallets) includes a steady snare drum pattern and xylophone accompaniment. The score is marked with a forte (*f*) dynamic and includes various articulation marks such as accents and slurs. Measure numbers 82, 83, 84, 85, 86, and 87 are indicated at the bottom of the page.

This page contains a musical score for measures 88 through 94. The score is for a euphonium solo and a band. The euphonium part starts with a *ff* dynamic in measure 88 and changes to *mf* in measure 90. The band parts include Flute, Oboe, Bassoon, Eb 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, Euphonium, Bass Euphonium, Snare Drum, Bass Drum, Percussion (Tam tam and Temple blocks), and Mallets. Dynamics for the band parts include *mf*, *mp*, and *f*. A box containing the number '90' is placed above the euphonium staff in measure 90.

88

89

90

91

92

93

94

This musical score is for measures 127 through 133. The instrumentation includes 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*. The C Euph. Solo part has a melodic line with slurs and accents. The woodwinds and brasses provide harmonic support with rhythmic patterns and sustained notes. The percussion section includes snare, bass, and tom-tom drums, with a mallet part at the bottom.

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. *Tubulat bells*

134

135

136

137

138

139

This page contains a musical score for measures 140 through 145. The score is written for a large ensemble, including a solo Euphonium and a full band. 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 a variety of musical notations, including dynamic markings (mf, f, ff), articulation (accents, slurs), and performance instructions (trills, S.C., Xylophone). The key signature has two flats, and the time signature is 4/4. The music is characterized by a strong rhythmic pulse, with many parts playing eighth or sixteenth notes. The Euphonium Solo part is particularly prominent, starting with a trill in measure 143. The percussion section includes temple blocks and a xylophone, both playing rhythmic patterns. The brass and woodwind sections provide harmonic support and melodic lines, often playing in unison or in close harmony.

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