

THREE PERSPECTIVES

Elizabeth Raum

1. SPANISH WALTZ

Moderato $\text{♩} = 96$

Euphonium 1
Euphonium 2
Tuba 1
Tuba 2

A *lilting*

Euph. 1
Euph. 2
Tuba 1
Tuba 2

B

Euph. 1
Euph. 2
Tuba 1
Tuba 2

II. UNFOLDING

Andante con moto $\text{♩} = 92$

The musical score is arranged in five systems, each containing four staves for Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. The time signature is 3/4. The tempo is marked "Andante con moto" with a quarter note equal to 92 beats per minute. The score includes various dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Rehearsal marks A, B, and C are placed at the beginning of the first, third, and fifth systems, respectively. The notation includes slurs, ties, and articulation marks. The key signature is one flat (B-flat major or D minor).

Euph. 1
 Euph. 2
 Tuba 1
 Tuba 2

H
ff
ff
ff
ff
rit.

III. VARIATIONS ON A FIGHT SONG

Allegretto ♩ = 116 (beat remains the same throughout)

Euph. 1
 Euph. 2
 Tuba 1
 Tuba 2

p
p
p
p
f
f
f
f

(A) Theme

Euph. 1
 Euph. 2
 Tuba 1
 Tuba 2

mf
mf
mf
mp
mp
mp
mp

(B)

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

(C) Più mosso $\text{♩} = 132$

Euph. 1 *f*

Euph. 2 *f*

Tuba 1 *f*

Tuba 2 *f*

(D)

Euph. 1 *mp*

Euph. 2 *mp*

Tuba 1 *mp*

Tuba 2 *mp*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *f*

Tuba 2 *f*

(E)

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

THE PC QUARTET: "TRADITIONAL VALUES"

Barbara York

I. INTRADA

Resoundingly $\text{♩} = 126$

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

A

Euph. 1

Euph. 2

Tuba 1

Tuba 2

mf

f

mf

f

mf

f

mf

f

F

Euph. 1

Euph. 2

Tuba 1

Tuba 2

mf

f

ff

mf

f

ff

mf

f

ff

mf

f

ff

II. PASTORALE

Larghetto (dolce e legato) ♩. = 42

Euph. 1

Euph. 2

Tuba 1

Tuba 2

mp

mf

p

mp

mf

mf

mp

mp

mf

Euph. 1

Euph. 2

Tuba 1

Tuba 2

mp

mf

p

mp

mf

mp

mp

mf

mp

mf

©

Euph. 1
Euph. 2
Tuba 1
Tuba 2

mp
mp
mp
mf

mp
mp
mp
mp

p
p
mp
mp
p
p
p
pp
pp
pp
pp
p
pp

rit.

III. POSTLUDE

Gigue à la mode $\text{♩} = 120$

Euph. 1
Euph. 2
Tuba 1
Tuba 2

f
f
f
f
f
mf
mf

Euph. 1 *mf* *f* *mp* **A**

Euph. 2 *f* *mp*

Tuba 1 *f* *mp*

Tuba 2 *mf* *f* *mp*

Euph. 1 *mf* *mp* **B**

Euph. 2 *mf* *mp*

Tuba 1 *mf* *mp*

Tuba 2 *mf* *mp*

Euph. 1 *mf* *mp* *mf*

Euph. 2 *mf* *mp*

Tuba 1 *mf* *mp*

Tuba 2 *mf* *mp*

Euph. 1 *f* **C**

Euph. 2 *mf* *f*

Tuba 1 *mf* *f*

Tuba 2 *mf* *f*

TUBA QUARTET, 'FUNK'

James Woodward

I

Laid-back Funk, Punchy when necessary $\text{♩} = 80$

The musical score is arranged in four systems, each with four staves. The instruments are Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes various dynamics such as *pp*, *mf*, *mp*, *ppp*, and *f*, along with articulation marks like accents and slurs. The first system shows the initial entry of the instruments, with Euphonium 1 and 2 playing sustained notes and Tuba 1 and 2 playing rhythmic patterns. The second system features more complex rhythmic figures and dynamic shifts. The third and fourth systems continue the rhythmic and melodic development, with Euphonium 1 and 2 playing more active lines and Tuba 1 and 2 providing a steady accompaniment.

Euph. 1 (NB) *molto rit.* (half valve) *pp* *mp* *ppp*

Euph. 2 (NB) (half valve) *pp* *mp* *ppp*

Tuba 1 (NB) (half valve) *pp* *mp* *ppp*

Tuba 2 (half valve) *pp* *mp* *ppp*

II

Freely, legato ♩ = 72-84

Euph. 1 *pp* *mp* *pp* *mp* *pp* *mp* *f*

Euph. 2 *pp* *mp* *pp* *mp* *f*

Tuba 1 *mp* *f*

Tuba 2 *pp* *mp* *f*

Euph. 1 *p* *mf* *pp* *f*

Euph. 2 *p* *mf* *pp* *f*

Tuba 1 *p* *mf* *pp* *f*

Tuba 2 *p* *mf* *pp* *f*

B *più mosso* *molto rit.*

a tempo

Euph. 1 *p* *ppp*

Euph. 2 *p* *ppp*

Tuba 1 *p* *ppp*

Tuba 2 *p* *ppp*

Funk, beat driven $\text{♩} = 104$

Musical score for Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. The score is in 4/4 time with a key signature of two flats. It features dynamic markings such as *f*, *ff*, *pp*, and *f*, along with accents and slurs. The Euphonium parts have a melodic line with accents, while the Tuba parts play a rhythmic accompaniment.

(A)

Musical score for Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. This section is marked with a circled 'A'. Euphonium 1 has a melodic line starting with a forte (*f*) dynamic. Euphonium 2 is silent. Tuba 1 and Tuba 2 play a rhythmic accompaniment with dynamics ranging from forte (*f*) to piano (*p*).

Musical score for Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. This section features a change in time signature to 3/8 for the Euphonium parts. Euphonium 1 has a melodic line with dynamics *f*, *p*, and *ff*. Euphonium 2 has a rhythmic accompaniment with dynamics *p*, *f*, and *p*. Tuba 1 and Tuba 2 continue with their rhythmic accompaniment, with dynamics *f* and *p*.

(B)

Musical score for Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. This section is marked with a circled 'B'. Euphonium 1 is silent. Euphonium 2 has a melodic line starting with a forte (*f*) dynamic. Tuba 1 and Tuba 2 play a rhythmic accompaniment with dynamics *f* and *p*.

Euph. 1
Euph. 2
Tuba 1
Tuba 2

©
Euph. 1
Euph. 2
Tuba 1
Tuba 2

Ⓓ
Euph. 1
Euph. 2
Tuba 1
Tuba 2

Euph. 1
Euph. 2
Tuba 1
Tuba 2

JAZZ SUITE

1. HAPPY FEET

Lewis J. Buckley

Bright swing $\text{♩} = 176$

Euphonium 1 *f*

Euphonium 2 *f*

Tuba 1 *f*

Tuba 2 *f*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

Euph. 1 *f* *mf*

Euph. 2 *f* *mf*

Tuba 1 *f* *mf*

Tuba 2 *f* *mf*

2. CRUISIN' AND BLUESIN'

Medium blues $\text{♩} = 96$

The musical score is arranged in four systems, each with four staves: Euphonium 1, Euphonium 2, Tuba 1, and Tuba 2. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked as 'Medium blues' with a quarter note equal to 96 beats per minute. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). Section A is marked with a circled 'A' and Section B with a circled 'B'. The Euphonium parts feature melodic lines with slurs and accents, while the Tuba parts provide a steady rhythmic accompaniment with eighth-note patterns.

F

Euph. 1
Euph. 2
Tuba 1
Tuba 2

p *pp* *p* *pp* *p* *pp*

3. NEW ORLEANS PARADE

Bright Dixie style $\text{♩} = 108$

A

Euph. 1
Euph. 2
Tuba 1
Tuba 2

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

B

Euph. 1
Euph. 2
Tuba 1
Tuba 2

f *f* *f* *f*

1. 2. (C)

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

(D)

Euph. 1 *mp*

Euph. 2 *mp*

Tuba 1 *mp*

Tuba 2 *mp*

1. 2. (A)

Euph. 1 *f*

Euph. 2 *f*

Tuba 1 *f*

Tuba 2 *f*

(E)

Euph. 1 *mp*

Euph. 2

Tuba 1 *mf*

Tuba 2 *mp*

GRAVITY DANCES

Anthony Zilincik

I

$\bullet = 152$

Euphonium 1
f pesante *sfz* *sfz*

Euphonium 2
f pesante *sfz* *sfz*

Tuba 1
f pesante *sfz* *sfz p brittle*

Tuba 2
f pesante *sfz* *sfz*

Euph. 1
f *fp* *ff*

Euph. 2
f *ff*

Tuba 1
f pesante *fp* *ff*

Tuba 2
f *fp* *ff*

(A)

Euph. 1
mp expressively

Euph. 2

Tuba 1
p lightly

Tuba 2

Euph. 1
Euph. 2
Tuba 1
Tuba 2

II

Euph. 1
Euph. 2
Tuba 1
Tuba 2

$\text{♩} = 68$

mp
p
P ala pizz.
mp ala pizz.

Euph. 1
Euph. 2
Tuba 1
Tuba 2

mp
mp
mp
mp
mp
mf

A

Euph. 1
Euph. 2
Tuba 1
Tuba 2

mp
mp
mp
mp
mp
mp

a tempo

Euph. 1 *p* *mf* *rit.*

Euph. 2 *p* *mf*

Tuba 1 *p* *mf*

Tuba 2 *p* *mf*

(B)

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Euph. 1 *rit.*

Euph. 2 *pp*

Tuba 1 *pp*

Tuba 2 *mf*

III

$\text{♩} = 84$

Euph. 1 *f* *sfz* *mf*

Euph. 2 *f* *mf* *sfz*

Tuba 1 *f* *fp*

Tuba 2 *f* *sfz*

Euph. 1 *fp* *sfz sfz* *mf* *sfz* *f*

Euph. 2 *mf* *sfz* *mf* *sfz* *mf* *f*

Tuba 1 *sfz mf* *fp* *mf* *f*

Tuba 2 *sfz* *f* *sfz* *mf* *f*

Euph. 1 *ff* *mp* *sfz mp* *sfz mp* *ff* *p*

Euph. 2 *sfz* *ff* *mp* *sfz mp* *sfz mp* *ff* *p*

Tuba 1 *ff* *mp* *sfz mp* *sfz mp* *ff*

Tuba 2 *sfz* *ff* *mp* *sfz mp* *sfz mp* *ff*

Ⓐ

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *p* *mf*

Tuba 2 *p* *mf*

Ⓑ

Euph. 1 *ff*

Euph. 2 *ff*

Tuba 1 *ff*

Tuba 2 *ff*