Joseph Horovitz

EUPHONIUM CONCERTO

NOVELLO

Joseph Horovitz

EUPHONIUM CONCERTO

piano arrangement
by the composer

Parts in treble clef in B flat and bass clef in C (suitable for bassoon) are inserted.

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COMPOSER'S NOTE

The 3-movement structure reflects my essentially classical outlook concerning concertos. Traditionally, this design favours the listener, as it were, first in the head, then in the heart, and finally in the toes. My Concerto for Euphonium with brass band fits comfortably into this scheme.

Throughout the work the solo has been given several companions with whom he indulges in duet-playing, mostly lightly accompanied by small sections of the band in harmonic support. The first Solo B flat cornet, and the Soprano E flat are mainly used for this, but even the second Euphonium (in the slow movement) and timpani and trombones (in the finale) are often given important thematic elements.

Technically, in the first movement, the soloist has to combine clear strong phrases with gentle melismatic meandering, as well as negotiating many acute-angled leaps which justify themselves by the enharmonic changes beneath.

In the slow movement secure breath control is called for to sustain even flow in the main long melody. This movement also contains the only cadenza element in the work – two pastoral-flavoured passages, which I dedicate to the mysteriously beautiful Border-country.

The finale opens with a driving, motoric introduction on the trombone-trio with virtuoso timpani punctuation. It is followed by a cheeky rondo theme for the soloist. Repeated quotations of this are elaborated with increasingly intricate variations, as if urged on by the ever more harmonically adventurous quotes from the band, until an unaccompanied whole-tone version of the theme brings the work to a fast close.

After completing the work, I discovered that the final resolutions of each movement followed the key pattern C–D–E flat. It seems that the initial idea of a concerto in C minor was guided by the kindly hand of the Goddess of Tonality – long may she prosper!

Joseph Horovitz, 1991

The piano part has been arranged from the original brass-band orchestration by the composer. It represents the original only in its simplest outlines, even harmonically, but it will help the soloist to familiarise himself with the main features of the accompaniment.

This new edition contains important changes to the tempo indications in the first publication of 1972. Solo parts are provided both in B flat (treble clef) and C (bass clef).

There are three versions of this concerto:

a) for euphonium and brass band. The full score (Cat. No. 09 0604) and set of parts (Cat. No. 09 0604 01) are on sale.

b) for euphonium and chamber orchestra (0201-2000-strings). The full score and set of parts are available on hire from the publisher.

c) as a bassoon concerto, with the chamber-orchestra accompaniment as above, the bassoon playing from the bass clef solo part provided here, using the ossias marked.

The work is recorded on Columbia TWO 418 (1973) and Chandos CHAN 8793 (1989)

Duration: 16 minutes

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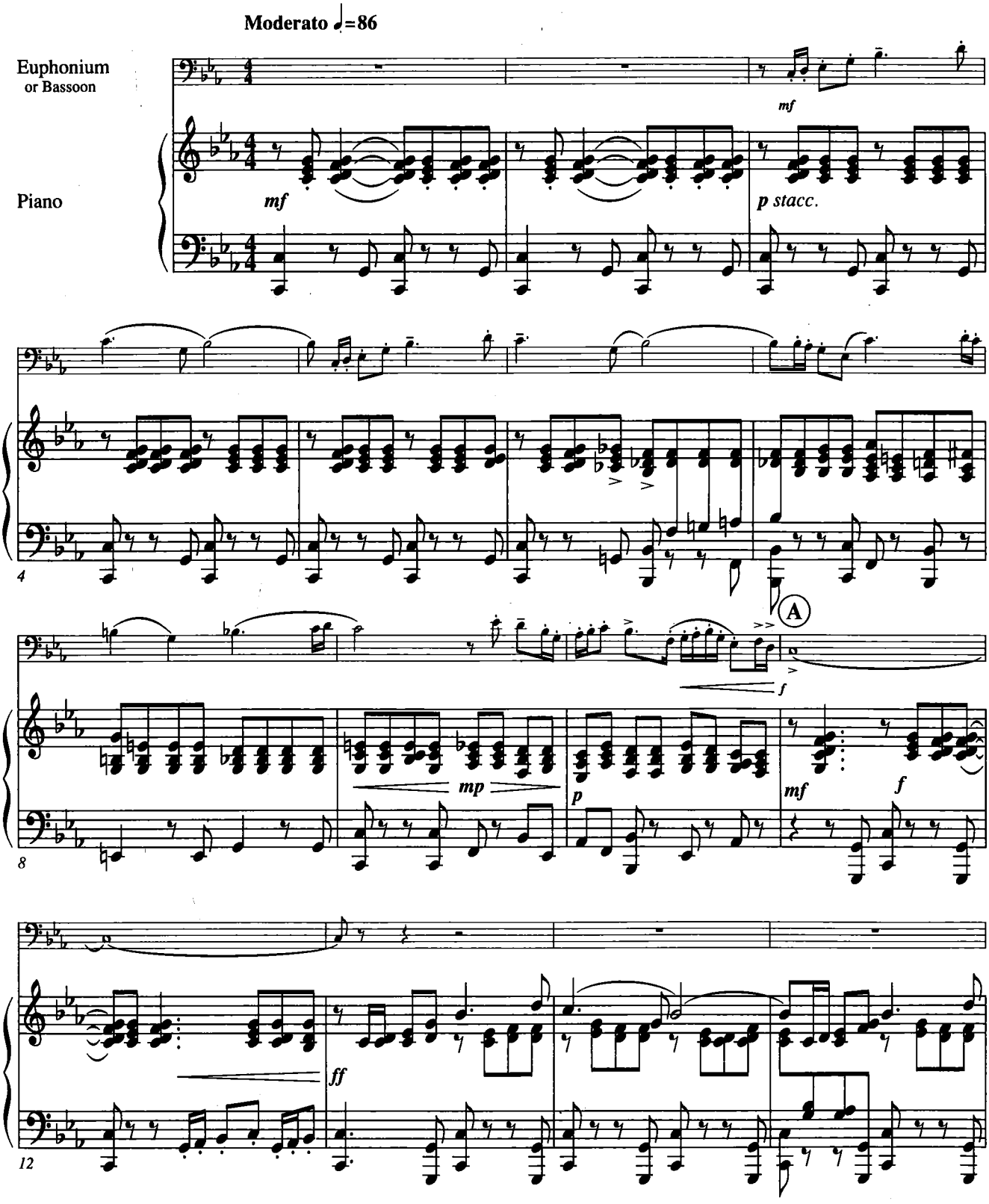
Novello & Co. Ltd. welcomes information about performances of this work:
details should be sent to the Performance Promotion Department at the above address.

Commissioned by the National Brass Band Championships of Great Britain
with funds made available by the Arts Council of Great Britain.
World Première: Royal Albert Hall, London – 14 October 1972
Soloist: Trevor Groom
with the G.U.S. Footwear band conducted by Stanley H. Boddington

Euphonium Concerto

JOSEPH HOROVITZ

I



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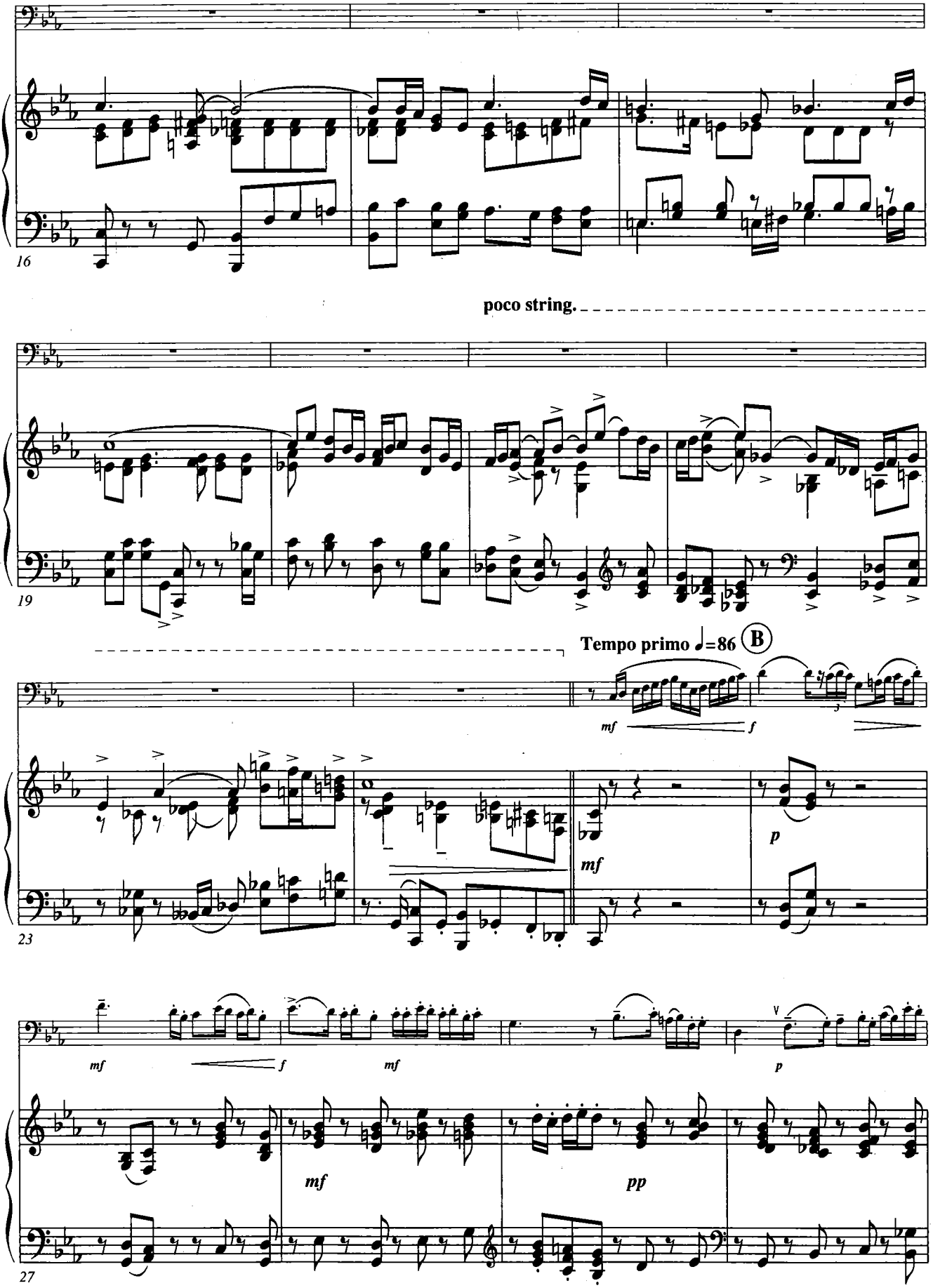
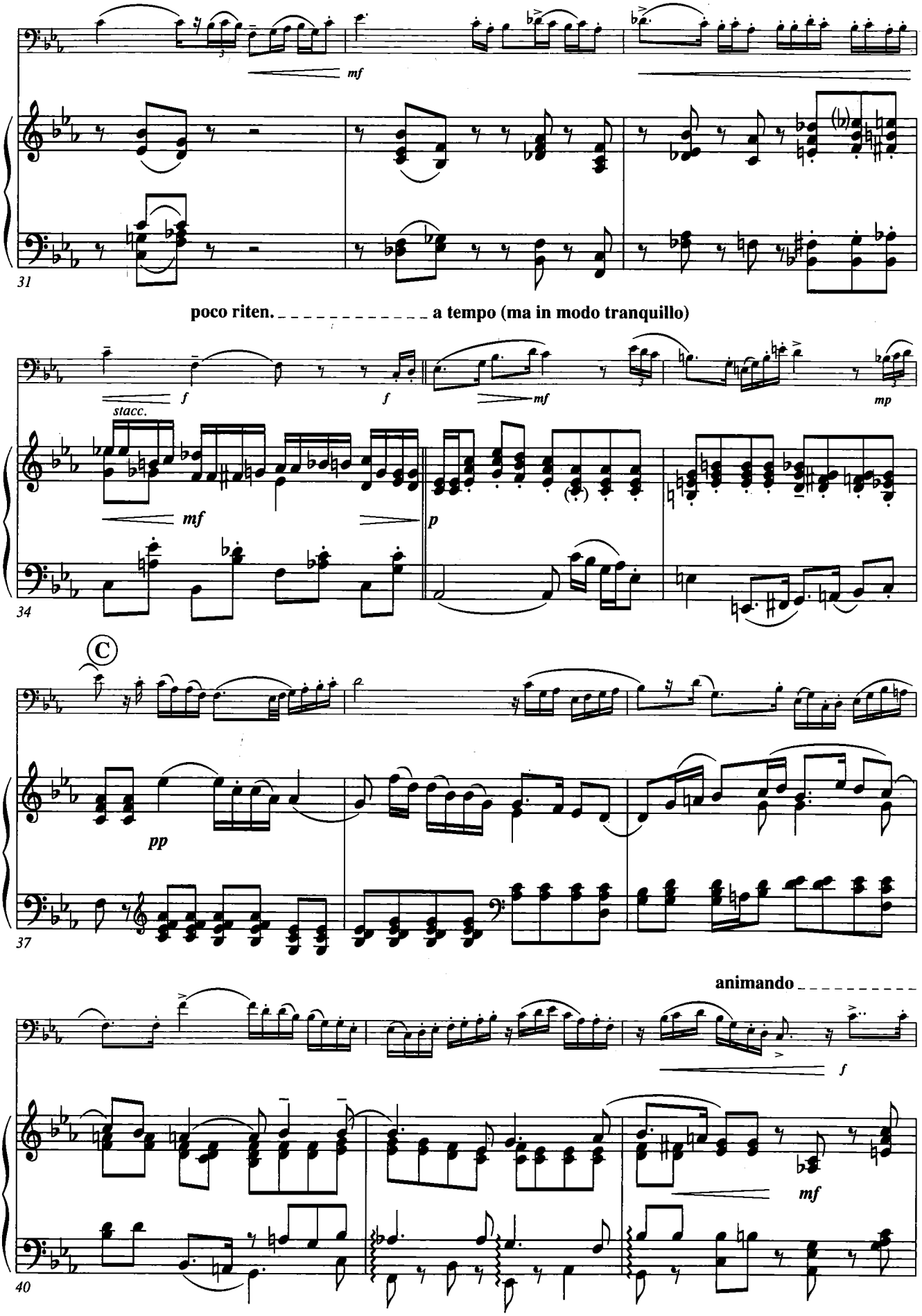
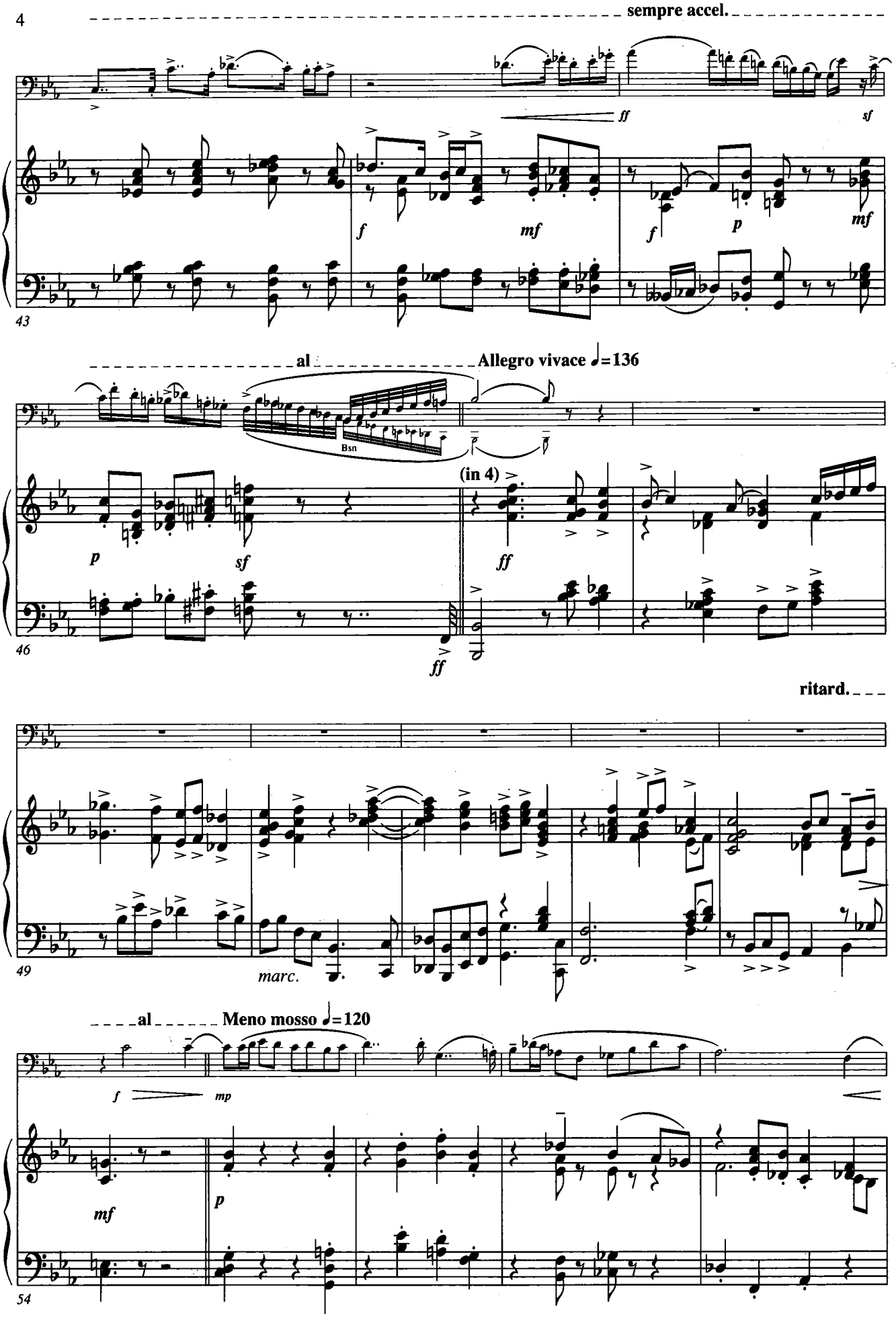
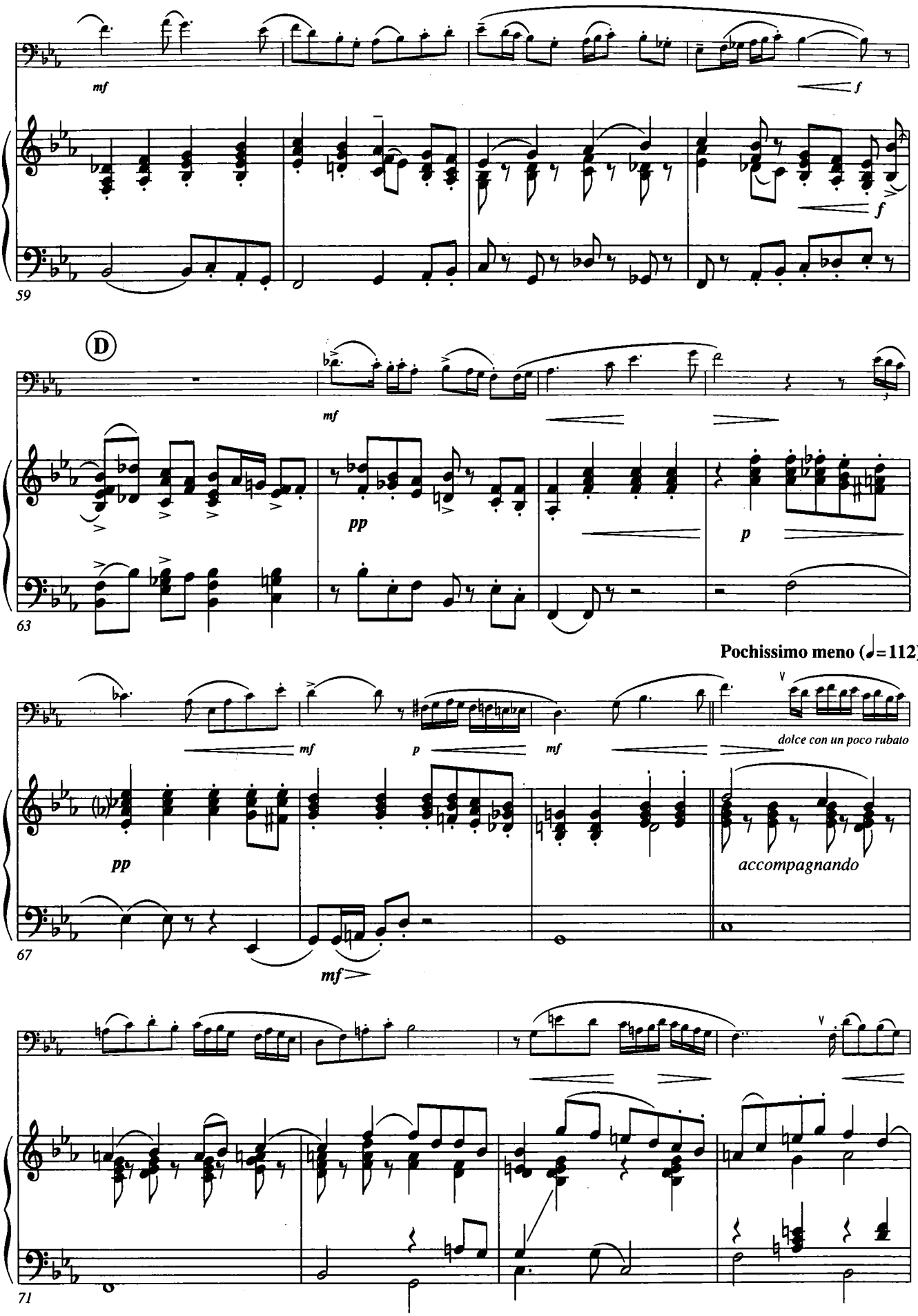
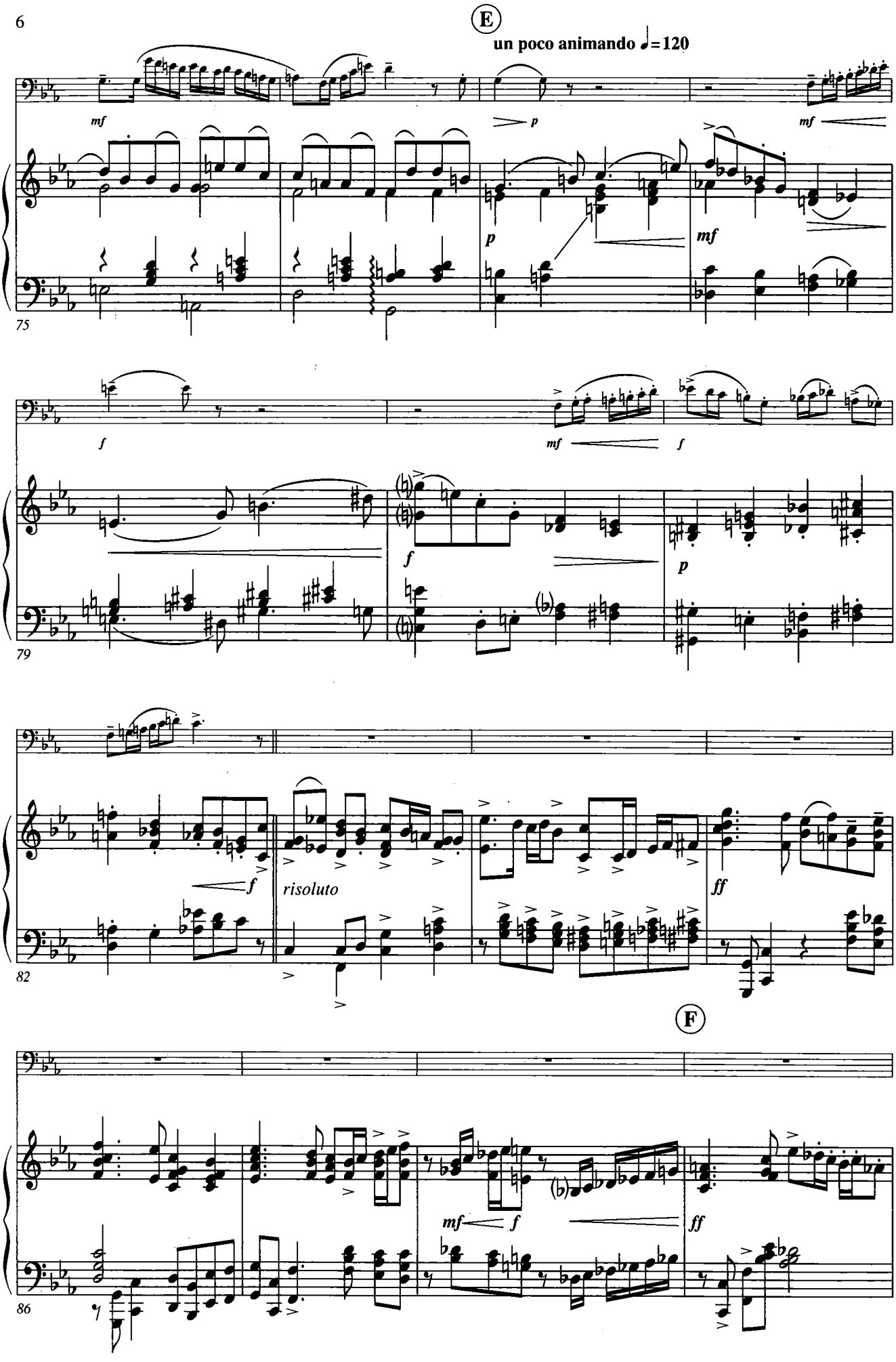
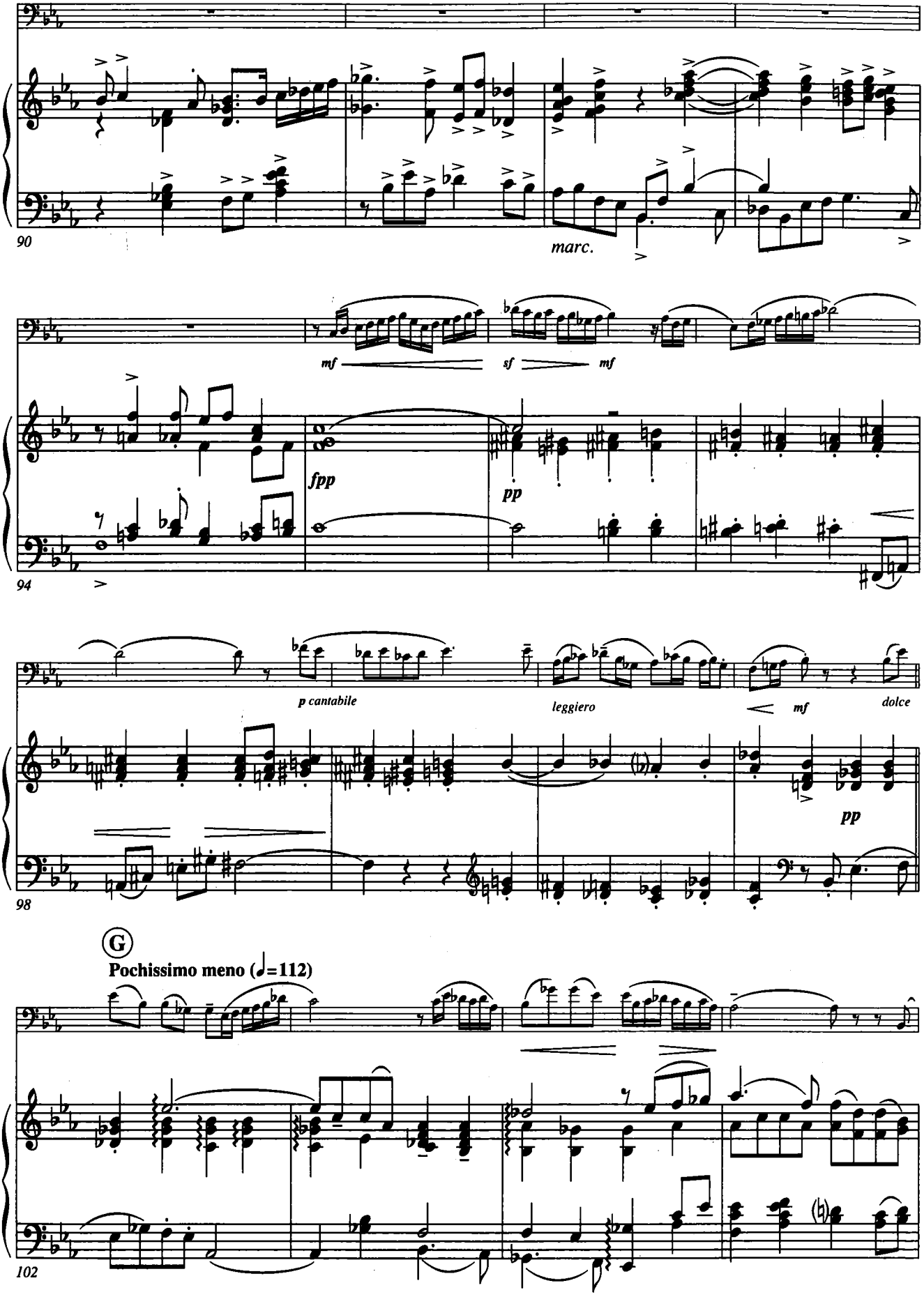

16
poco string.
19
Tempo primo ♩=86
B
mf
f
23
mf
p
mf
f
mf
p
27
mf
pp

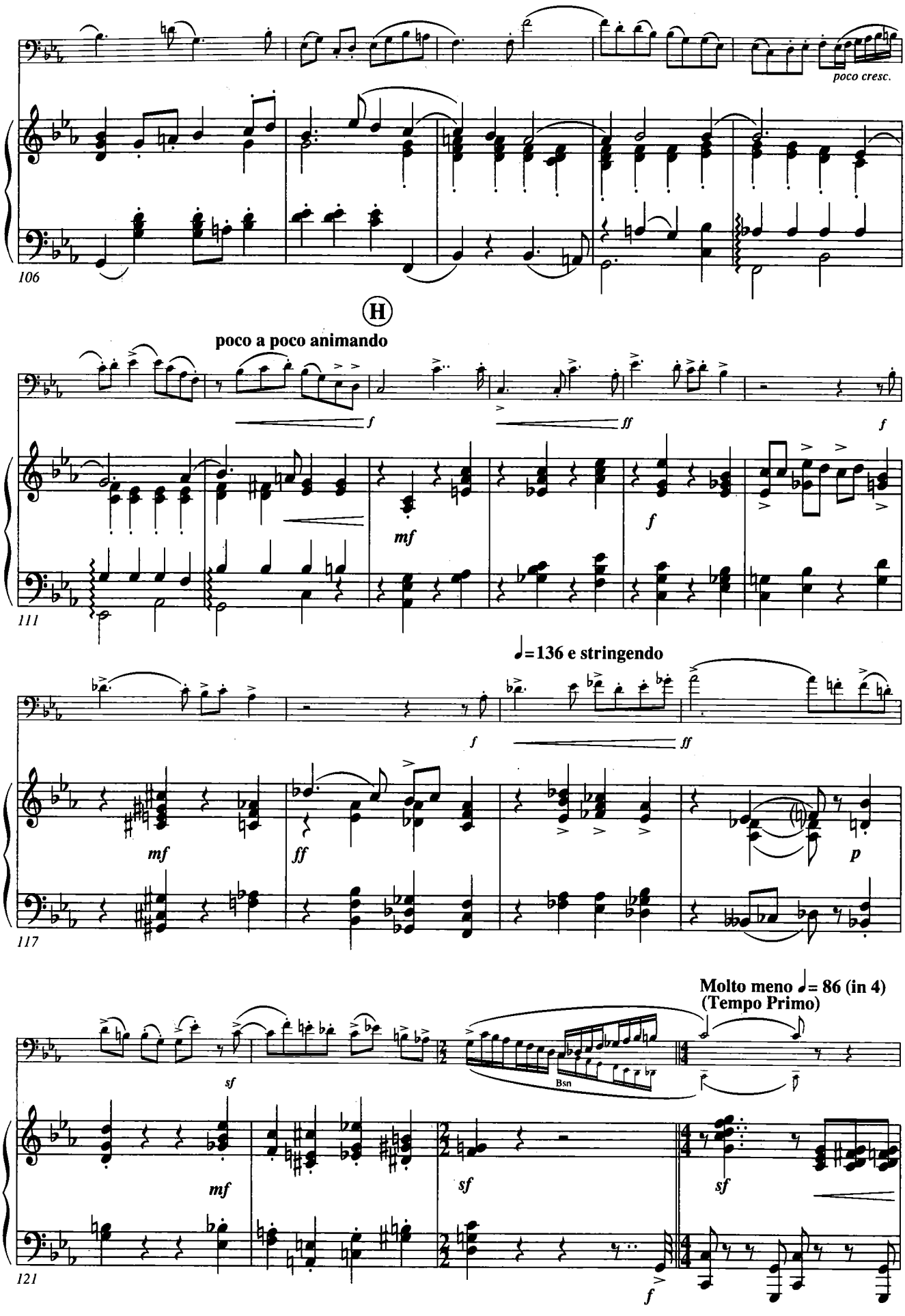

mf
31
poco riten.
a tempo (ma in modo tranquillo)
f
f
mf
mp
stacc.
mf
p
34
C
pp
37
animando
f
mf
40

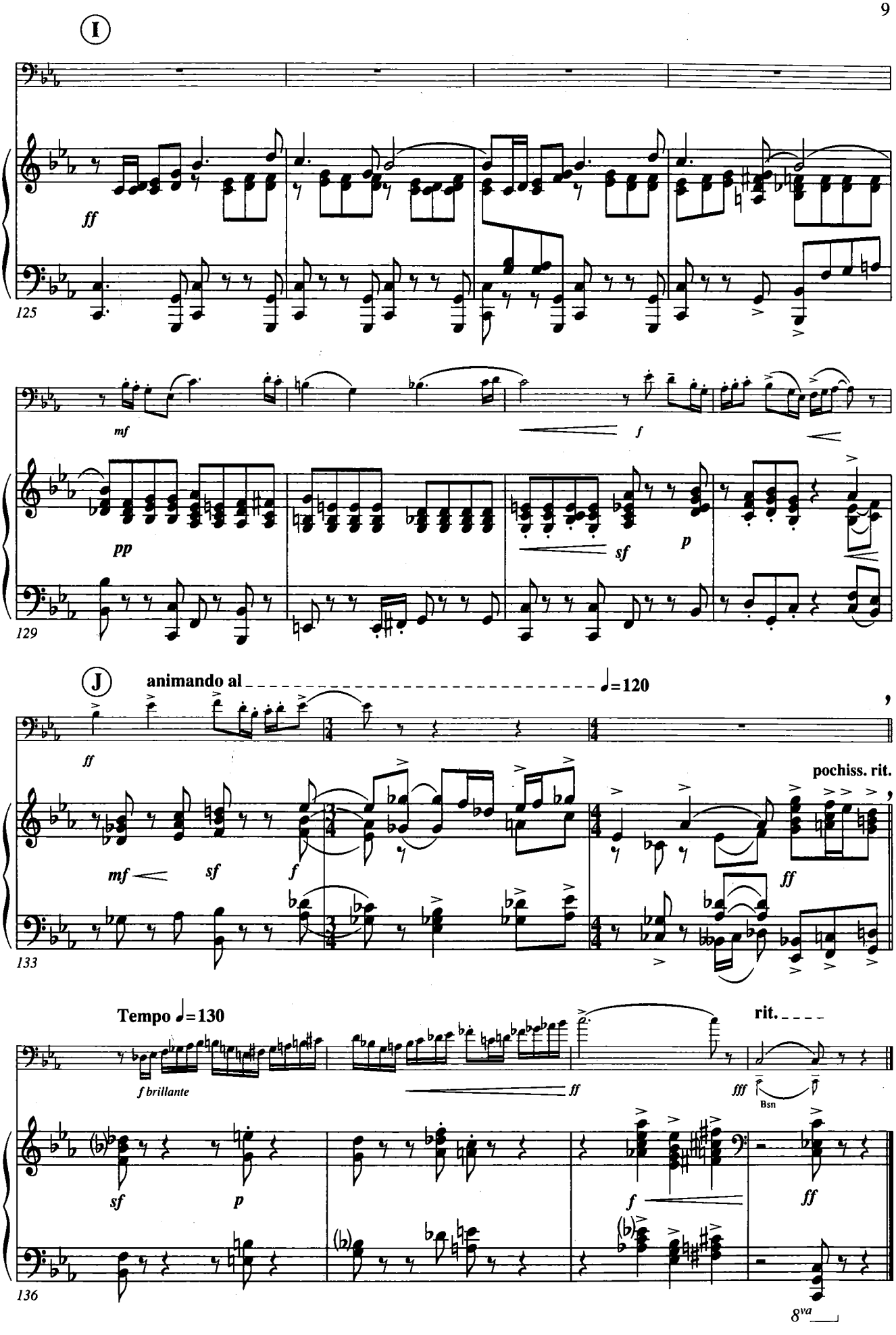

sempre accel.
ff
sf
f
mf
f
p
mf
43
al
Allegro vivace ♩=136
Bsn
(in 4)
p
sf
ff
ff
46
ritard.
49
marc.
al
Meno mosso ♩=120
f
mp
mf
p
54


mf
f
59
D
mf
pp
p
63
Pochissimo meno (♩=112)
mf
p
mf
dolce con un poco rubato
pp
accompagnando
67
mf
71

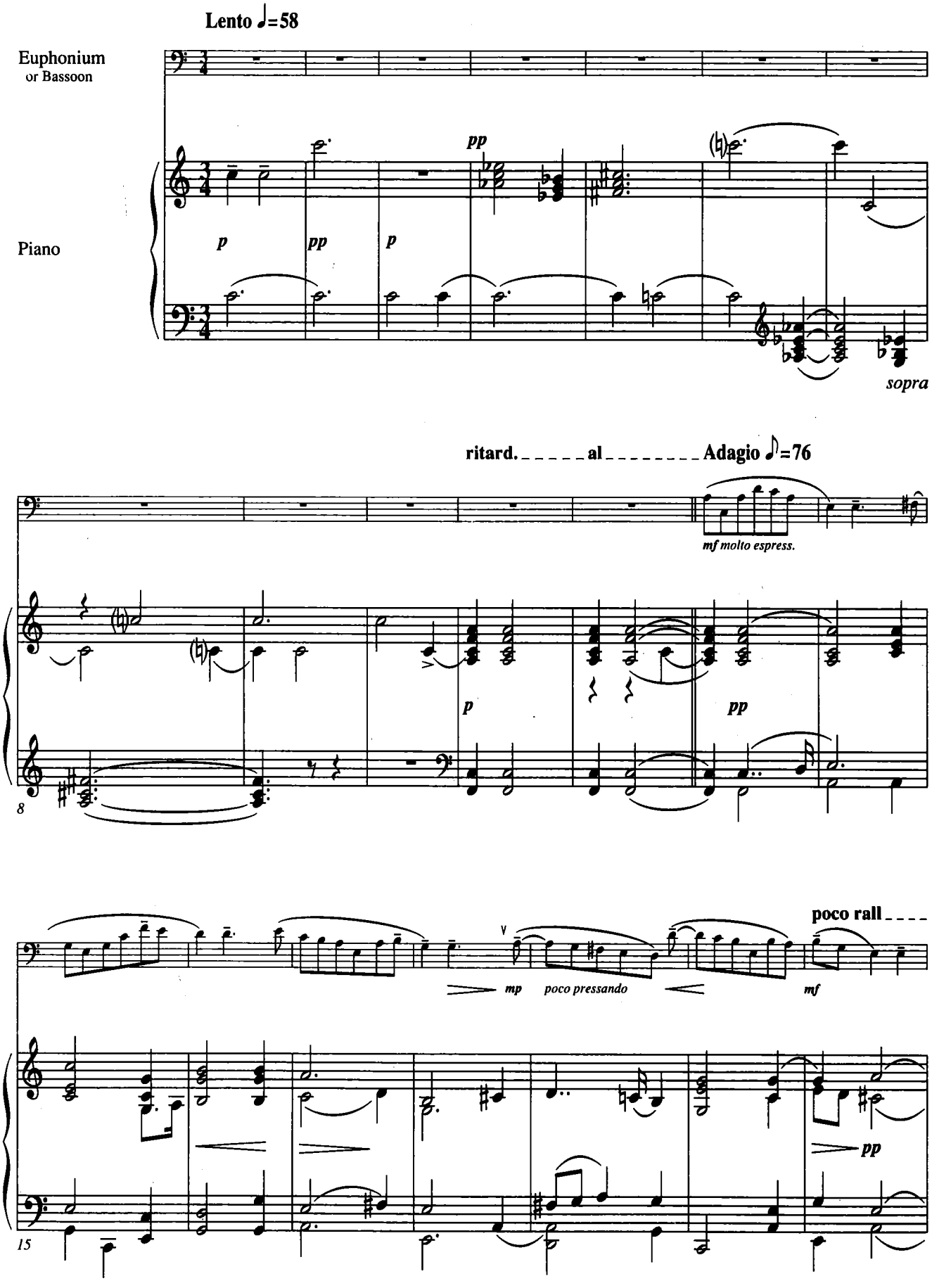

E
un poco animando ♩=120
mf
p
mf
75
f
mf
f
79
f
p
82
f
risoluto
ff
F
mf
f
ff
86

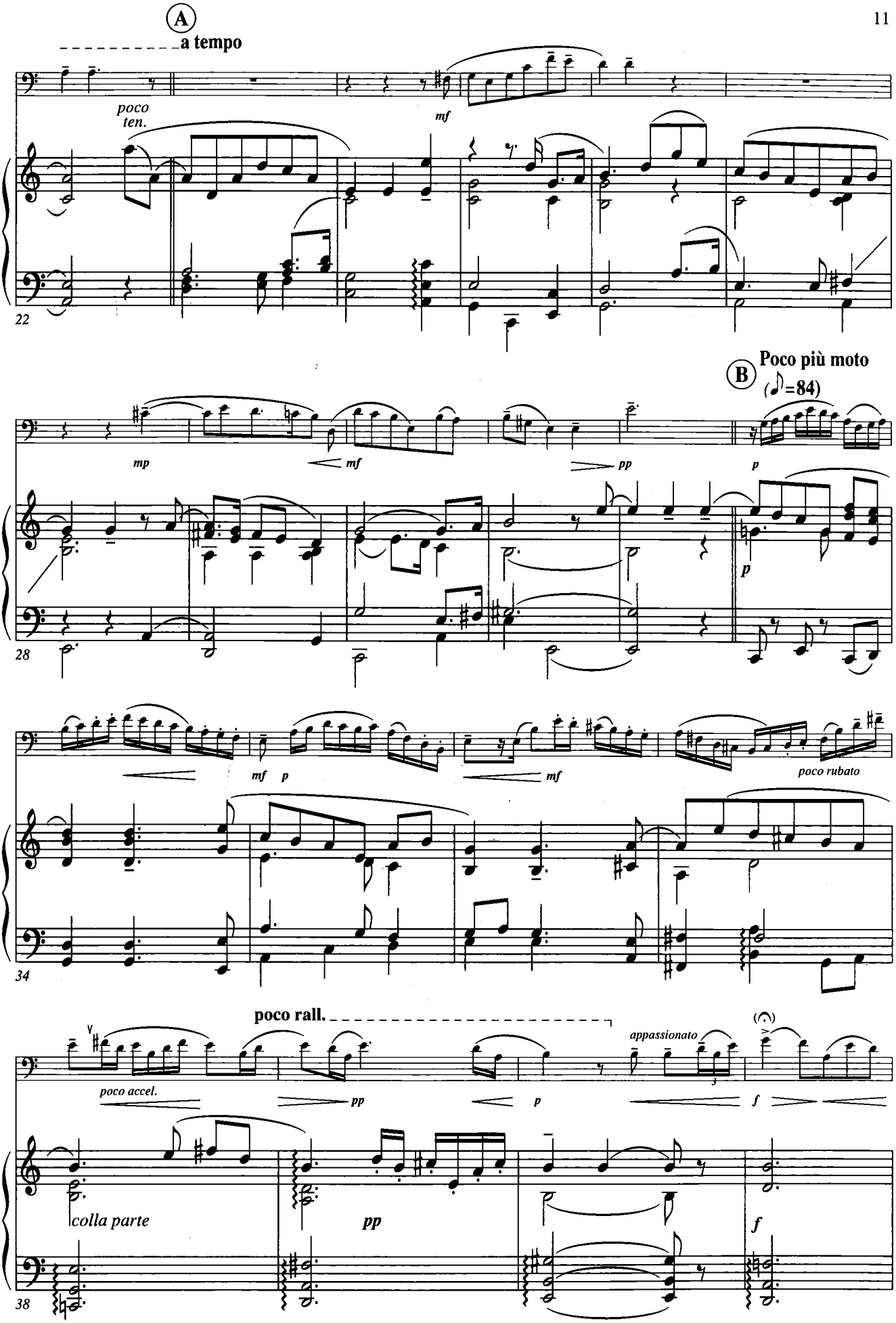

90
marc.
mf
sf
mf
94
fpp
pp
p cantabile
leggiero
mf
dolce
98
pp
G
Pochissimo meno (♩=112)
102

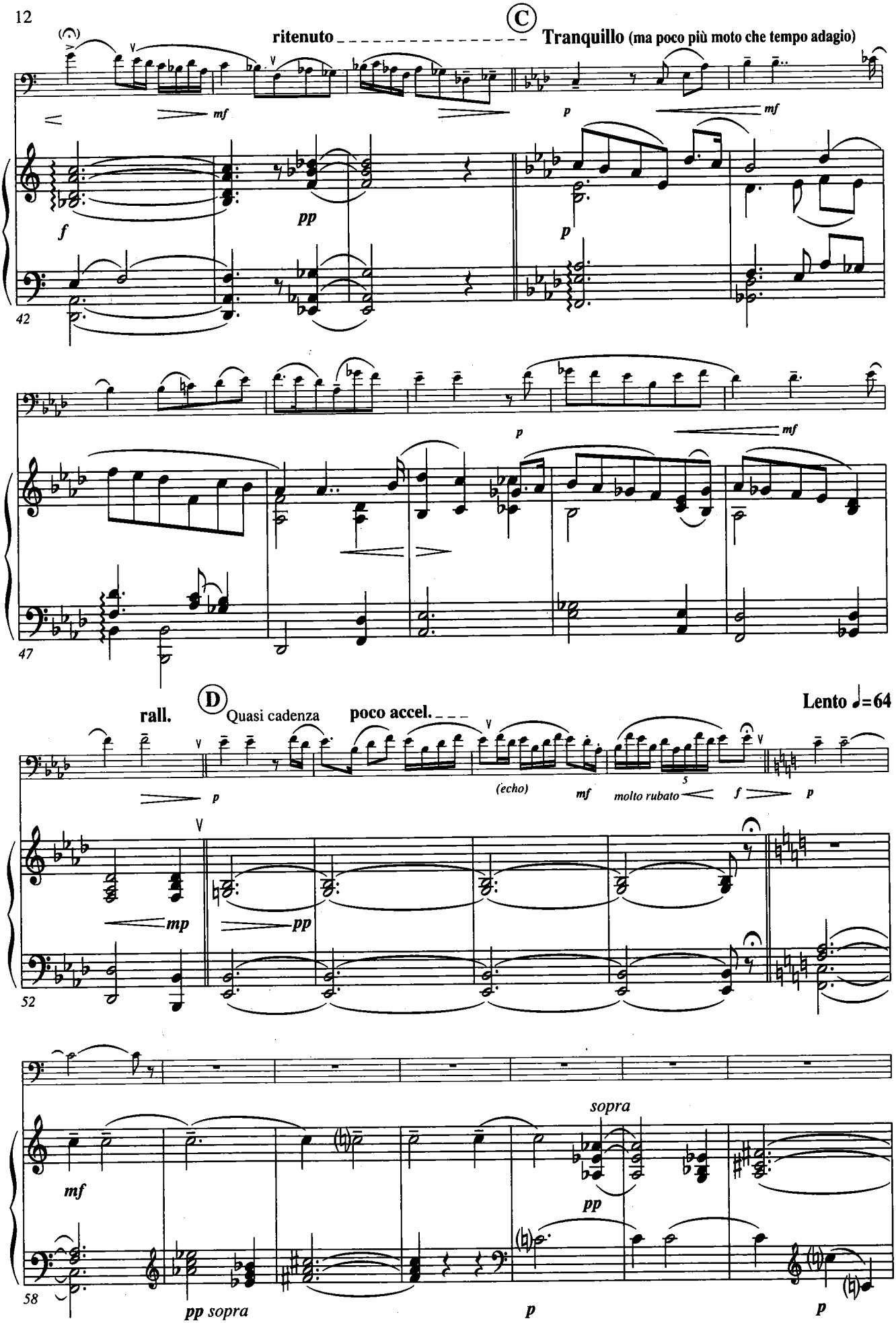

poco cresc.
106
H
poco a poco animando
f
ff
f
mf
f
111
♩= 136 e stringendo
f
ff
mf
ff
p
117
Molto meno ♩= 86 (in 4)
(Tempo Primo)
sf
Bsn
mf
sf
sf
121
f

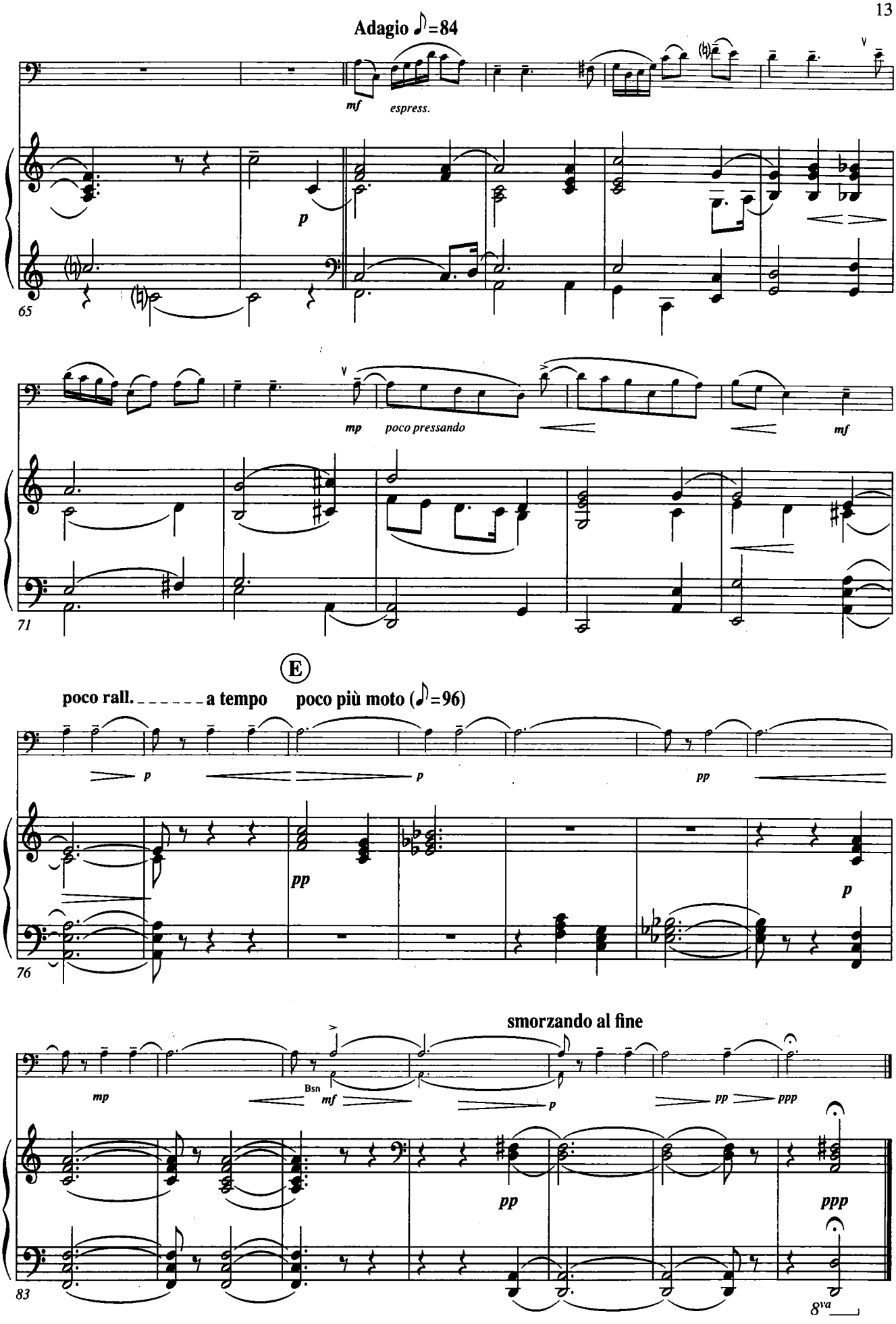

I
ff
125
mf
f
pp
sf
p
129
J
animando al
♩=120
ff
pochiss. rit.
mf
sf
f
ff
133
Tempo ♩=130
rit.
f brillante
ff
fff
Bsn
sf
p
f
ff
136
8va

II


Lento ♩=58
Euphonium
or Bassoon
Piano
p
pp
p
pp
sopra
ritard. al Adagio ♪=76
mf molto espress.
p
pp
8
poco rall
mp
poco pressando
mf
pp
15

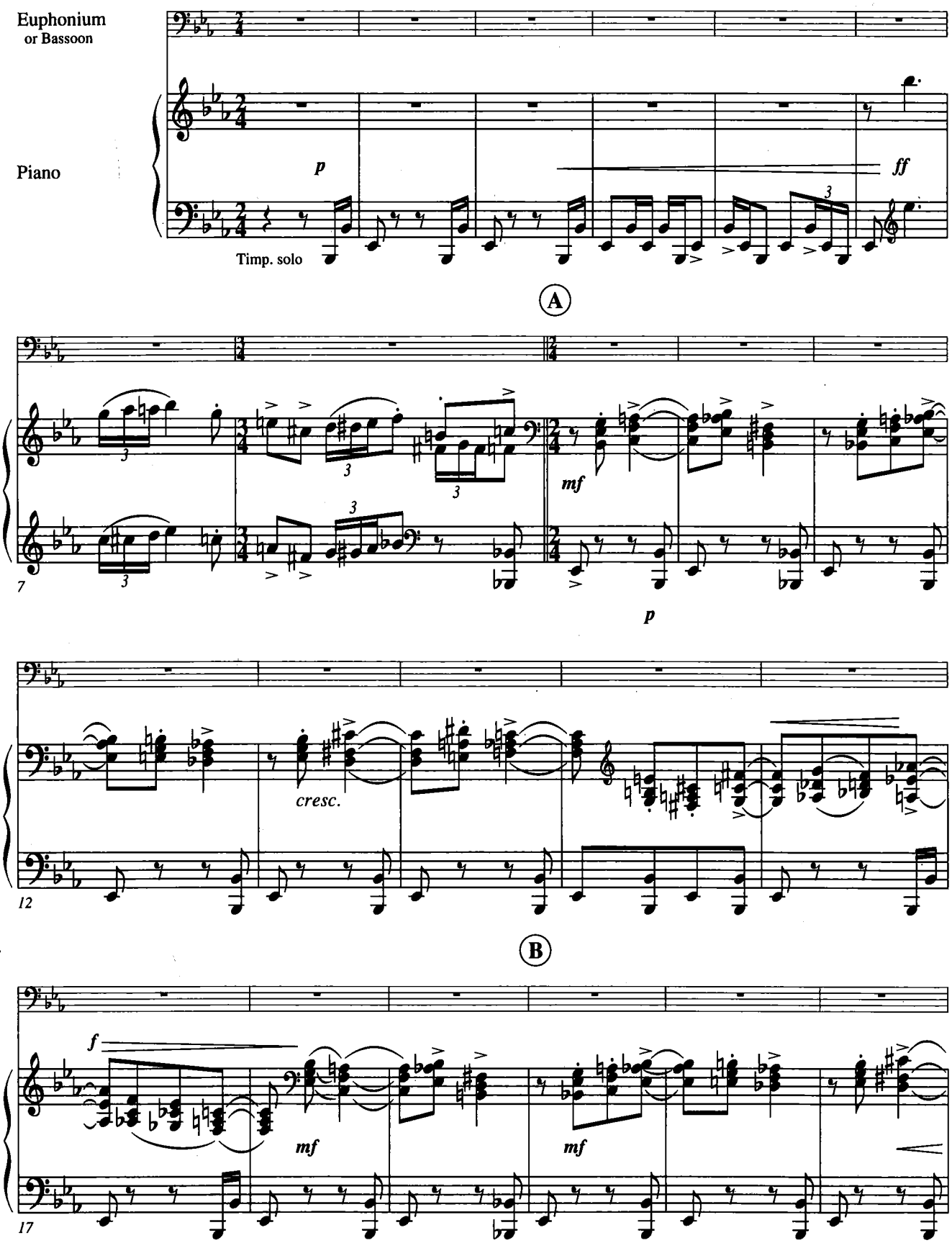

A
a tempo
poco ten.
mf
22
B
Poco più moto
(♪=84)
mp
mf
pp
p
p
28
mf p
mf
poco rubato
34
poco rall.
appassionato
poco accel.
pp
p
f
colla parte
pp
f
38

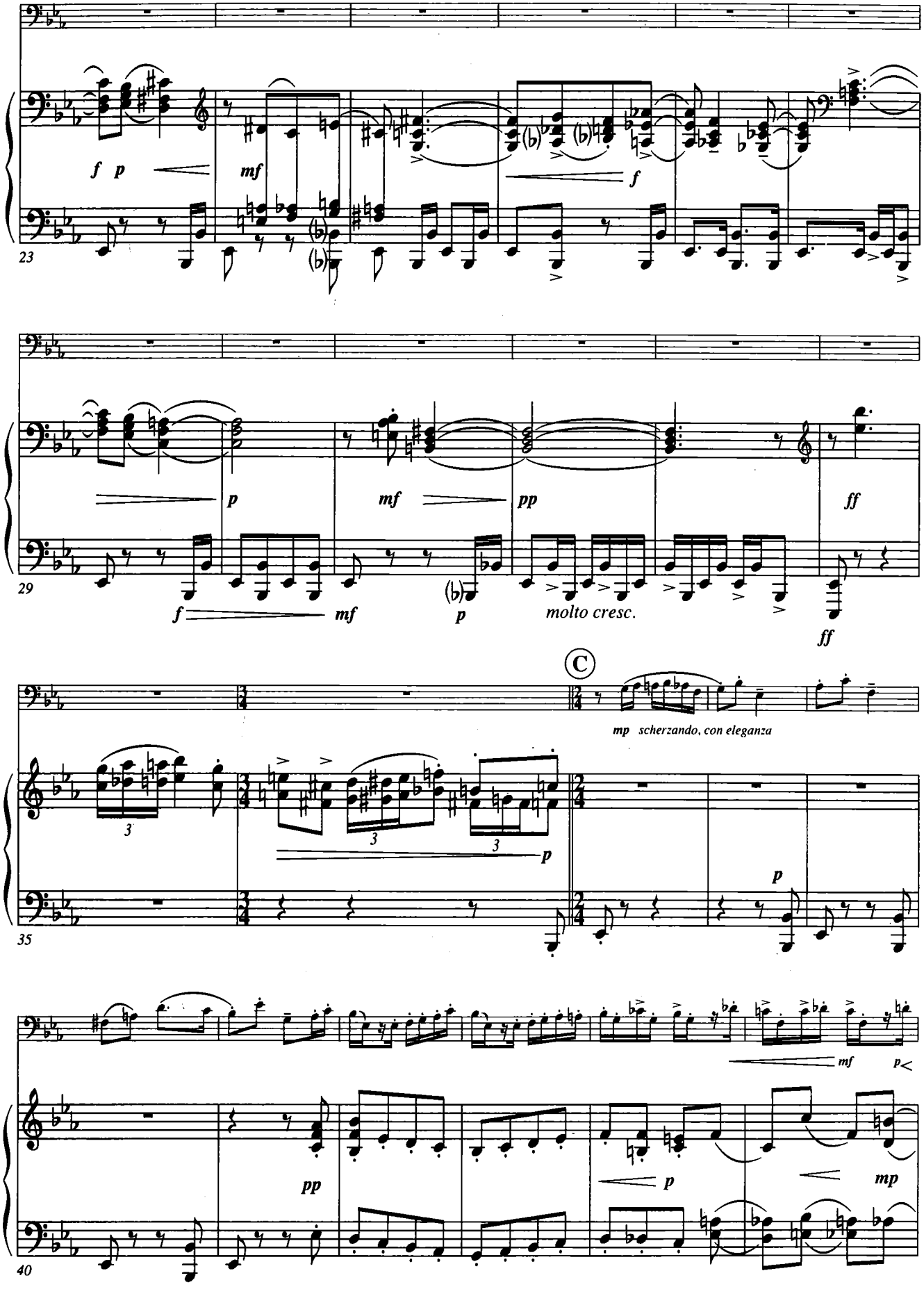

C
ritenuto
Tranquillo (ma poco più moto che tempo adagio)
mf
p
mf
f
pp
p
42
p
mf
47
rall.
D
Quasi cadenza
poco accel.
Lento ♩=64
p
(echo)
mf
molto rubato
f
p
mp
pp
52
sopra
mf
pp
58
pp sopra
p
p

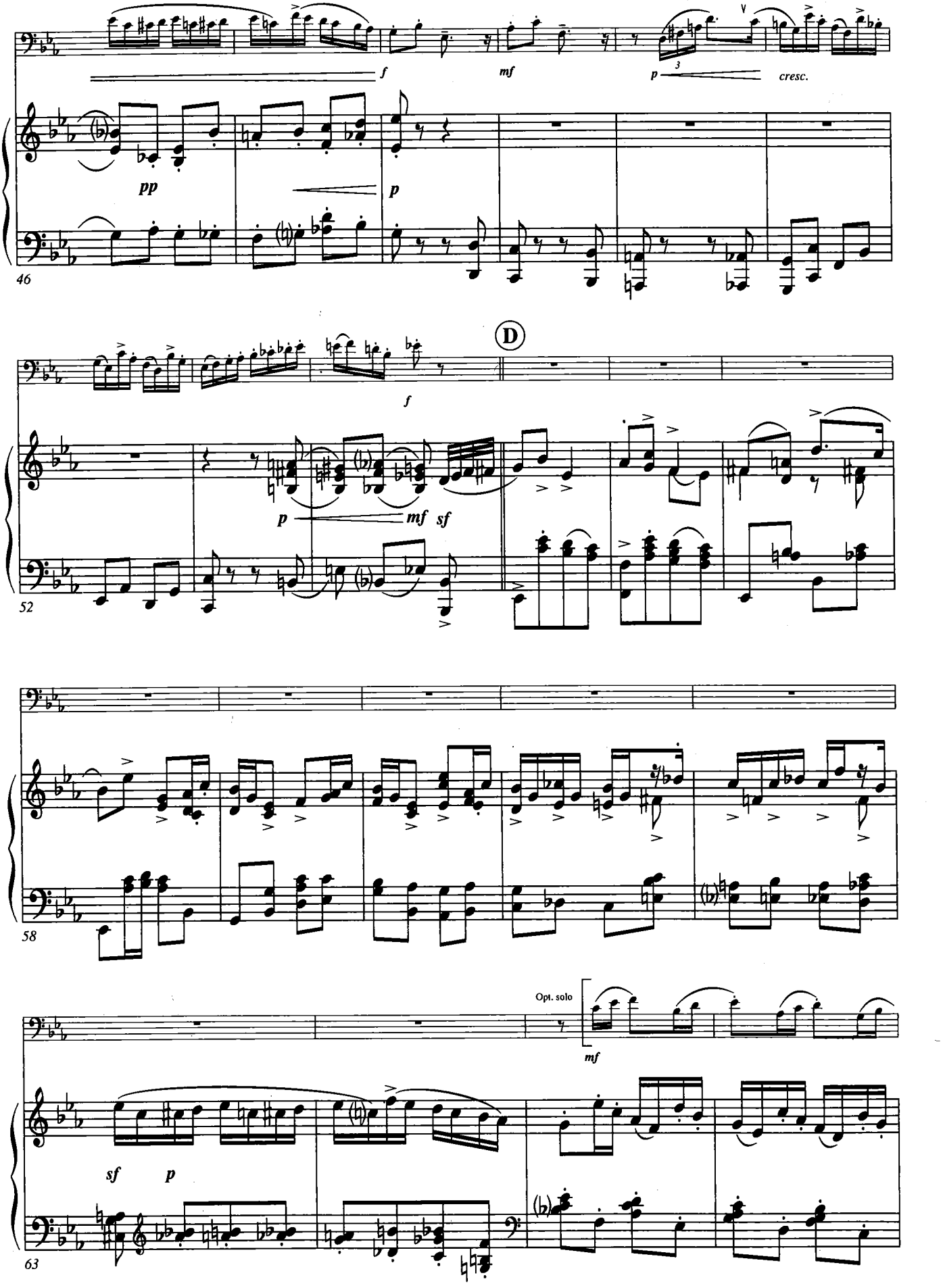

Adagio ♪=84
mf
espress.
p
65
mp
poco pressando
mf
71
E
poco rall. _ _ _ _ _ _ a tempo
poco più moto (♪=96)
p
p
pp
pp
p
76
smorzando al fine
mp
Bsn
mf
p
pp
ppp
pp
ppp
83
8va

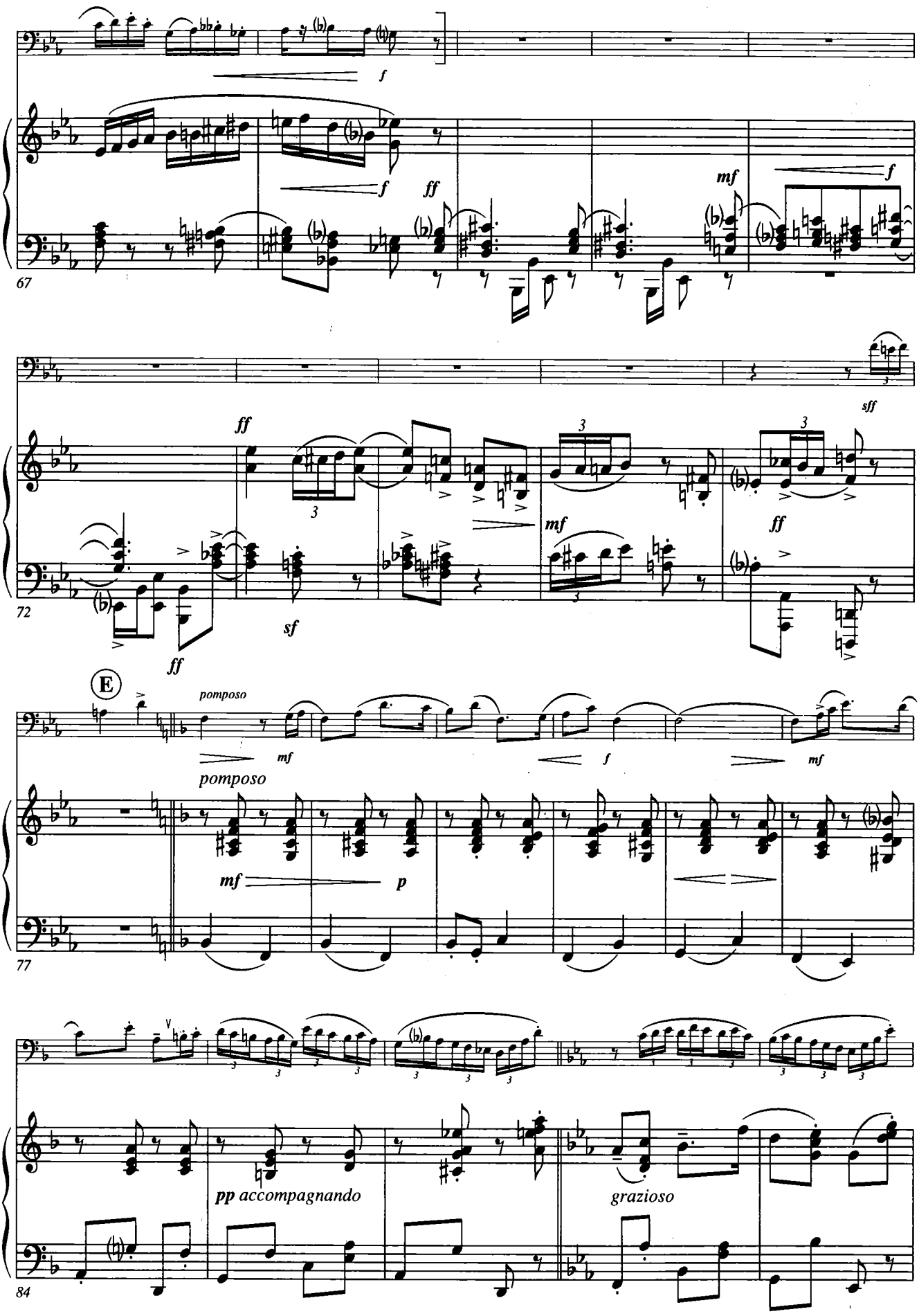
III

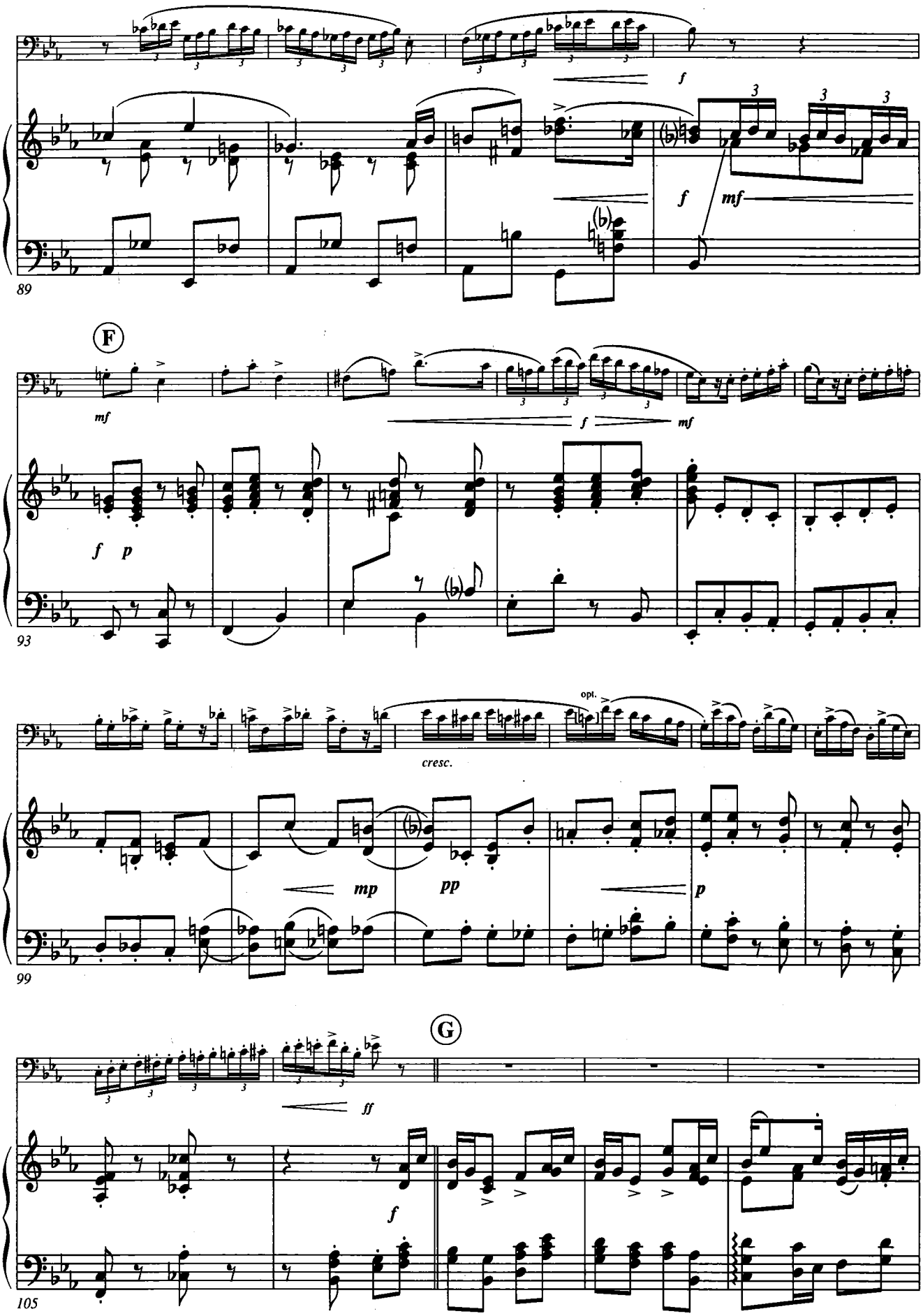
Con moto ♩=100–108

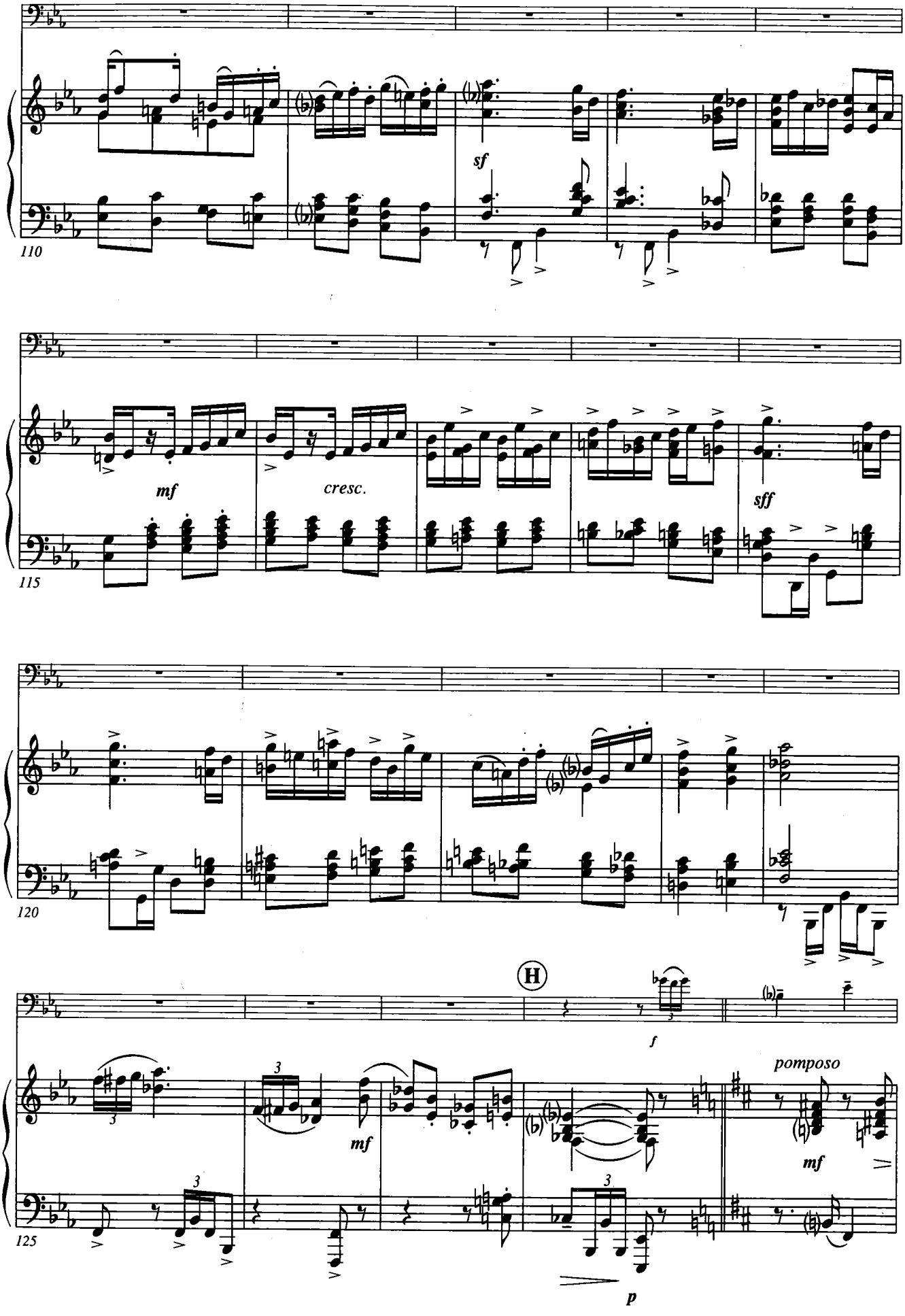


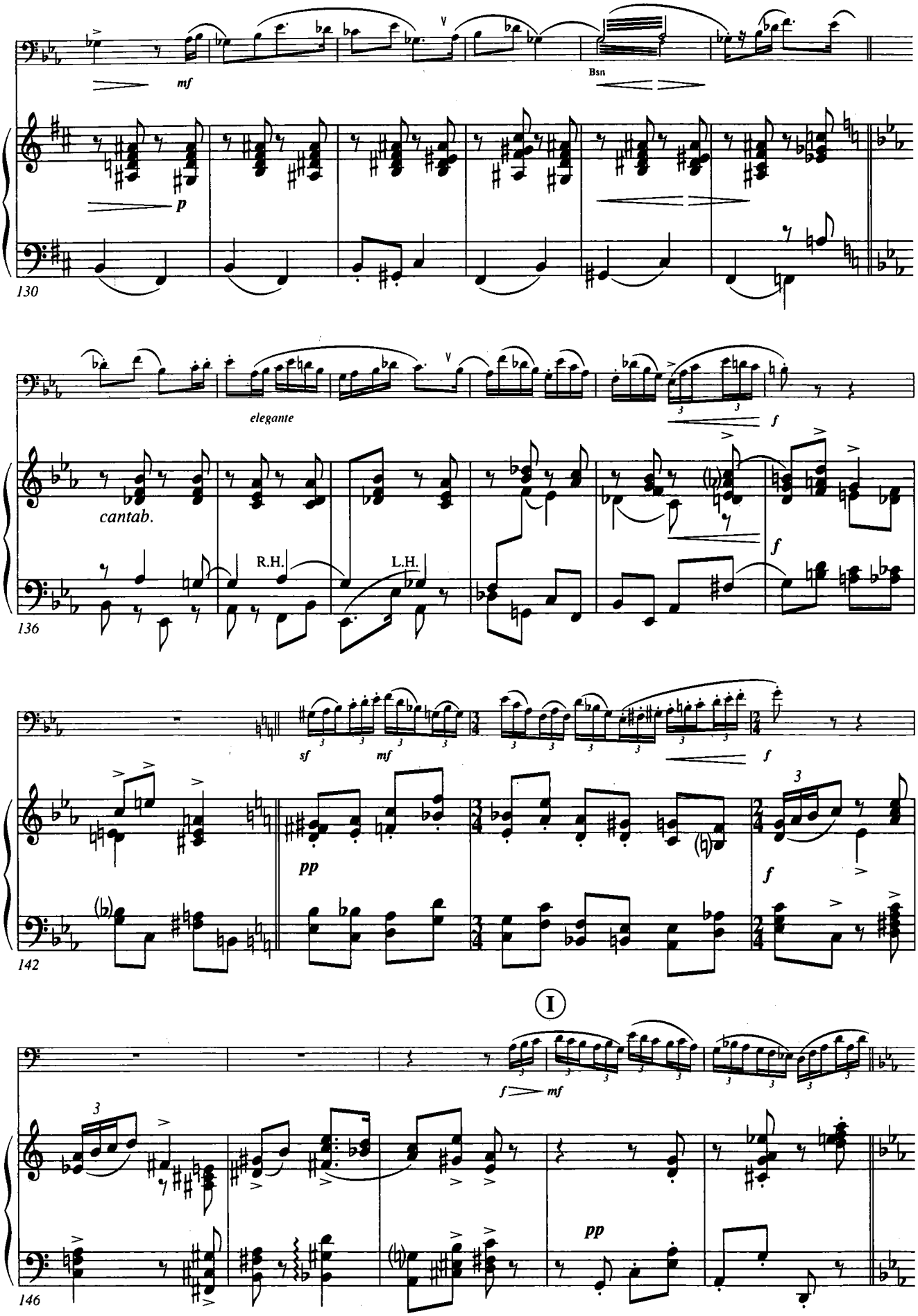

f p
mf
f
23
p
mf
pp
ff
29
f
mf
p
molto cresc.
ff
C
mp scherzando, con eleganza
3
3
3
p
35
p
mf
p<
pp
p
mp
40

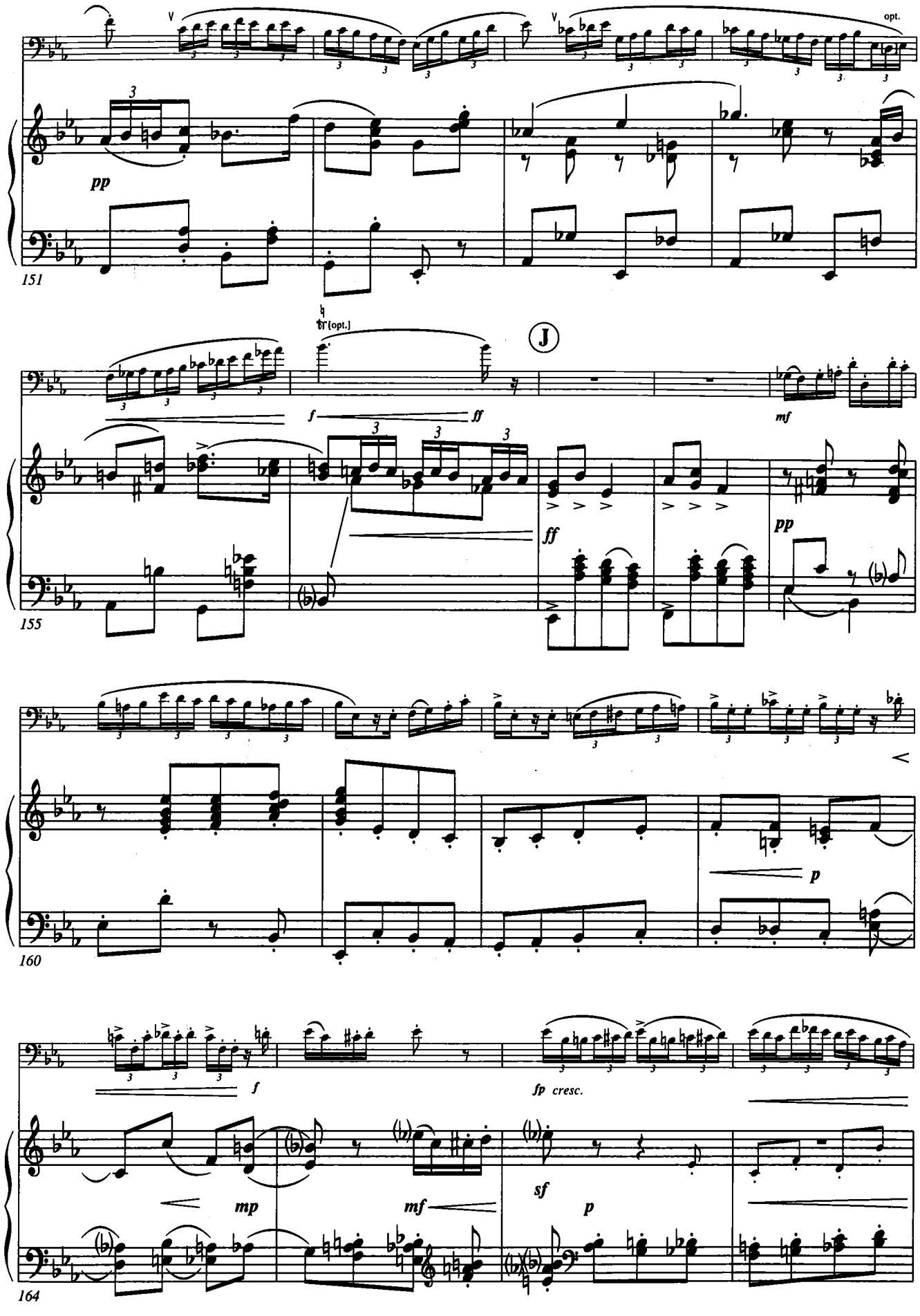

f
mf
p
cresc.
pp
p
46
D
f
p
mf sf
52
58
Opt. solo
mf
sf
p
63

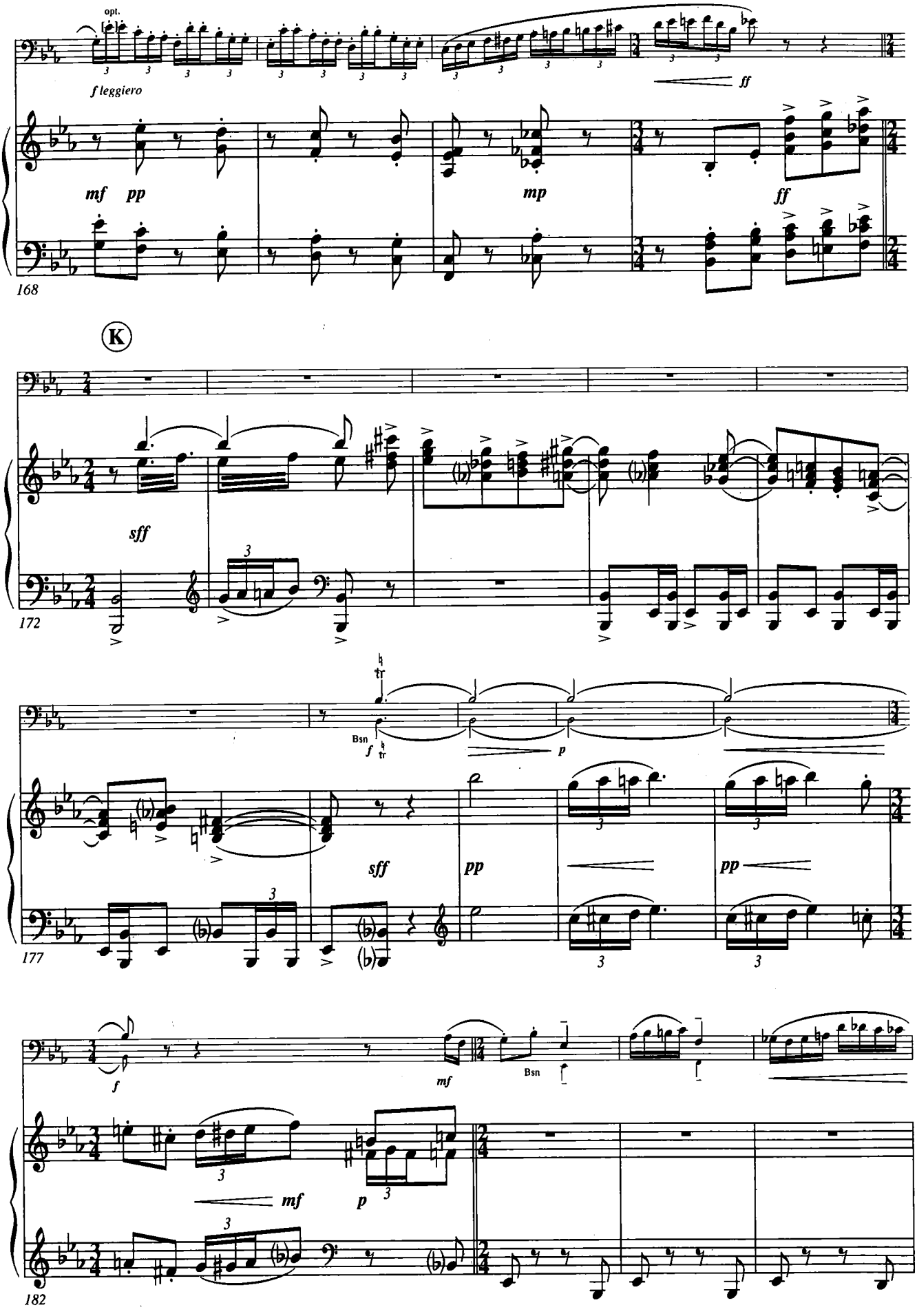

67
72
77
84
E
pomposo
pomposo
pp accompagnando
grazioso

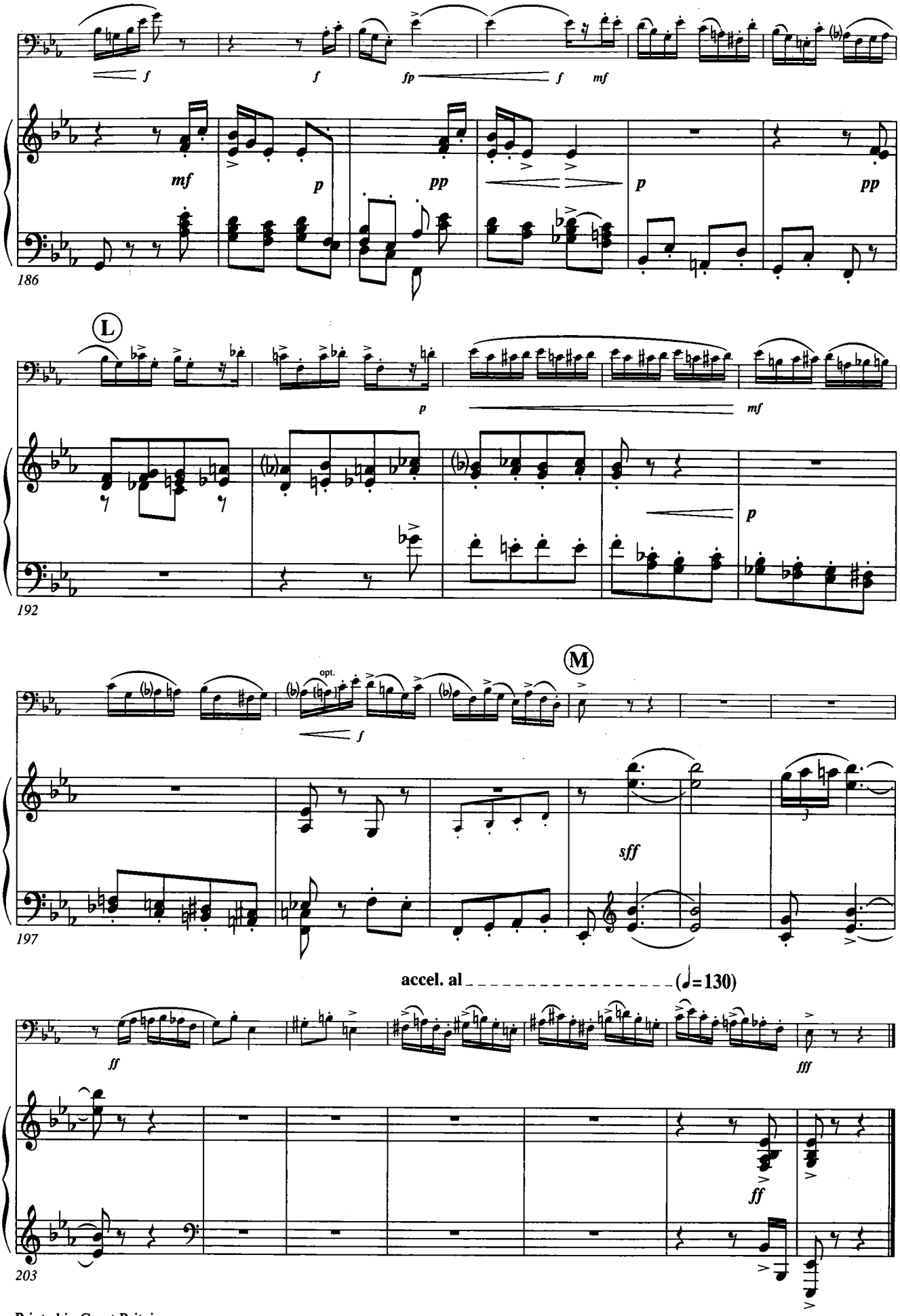

89
f
f
mf
F
mf
f
mf
f
p
93
opt.
cresc.
mp
pp
p
99
G
ff
f
105


110
sf
115
mf
cresc.
sff
120
H
f
125
mf
pomposo
mf
p


mf
Bsn
p
130
elegante
f
cantab.
R.H.
L.H.
f
136
sf
mf
f
pp
3
f
142
I
f
mf
3
pp
146


opt.
pp
151
tr (opt.)
J
f
ff
mf
ff
pp
155
p
160
f
fp cresc.
mp
mf
sf
p
164


opt.
f leggiero
ff
mf pp
mp
ff
168
K
sff
172
Bsn
f
p
sff
pp
pp
177
f
mf
Bsn
mf
p
182



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