

MUSIC FOR BRASS BAND

For David Thornton

Euphonium Solo

Fantasy on Sempre Libera

From La Traviata

Verdi arr. Peter Graham

Full Score

Programme Note

During the 19th century the great instrumental virtuosi reined supreme. Pianists Liszt and Thalberg and violinists Paganini and Sarasate amazed audiences with their wide-ranging technical and artistic abilities, fuelled by increasingly difficult paraphrases and variations on popular tunes of the day.

The Fantasy on Sempre Libera looks back with affection to this period and provides an opportunity for present day euphonium virtuoso David Thornton to demonstrate the skills which mark him out as one of the world's finest players.

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About the Arranger



Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College) and holds a PhD in composition. Following spells in New York and London in music publishing, he is currently Professor of Composition at the University of Salford.

He enjoys an international reputation as one of the leading composers of music for the British style brass band, and his music for the medium is performed in concerts and competitions worldwide. He has also written the test-piece for the prestigious National Brass Band Championships of Great Britain on two occasions.

His music for wind band has been recorded and performed by many of the world's leading ensembles, including the US Air Force Band, the Osaka MSW Band, the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. He was awarded the ABA/Ostwald Prize for Original Composition for Symphonic Winds in 2002.

Peter Graham has held various posts with some of the UK's finest bands, serving as Music Associate/Conductor with the famous Black Dyke Band for several years and a two-year spell as the first civilian composer-in-residence of Her Majesty's Coldstream Guards Band in their 250-year history. He lives in Cheshire, England with his wife Janey, son Ryan and daughter Megan.

Fantasy on Sempre Libera

Duration: c. 3 minutes

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Fantasy on Sempre Libera

Euphonium Solo

VERDI
arr. PETER GRAHAM

Allegro brillante $\text{♩} = 80$

Euphonium Soloist B \flat

Soprano Cornet E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st Trombone B \flat

2nd Trombone B \flat

Bass Trombone

Euphonium

Bass in E \flat

Bass in B \flat

Percussion

A

The image shows a musical score for a band, page 2. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments listed on the left are: Euph., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn, 1st Hn, 2nd Hn, 1st Bar., 2nd Bar., 1st Trom., 2nd Trom., Bass Trom., Euph., Bass Eb, Bass Bb, and Perc. The Euphonium part (top staff) has a melodic line starting with a half note G4, followed by a series of eighth and sixteenth notes, and ending with a half note G4 marked '(Sing)'. A dynamic marking 'mp' is present. A large slur covers the entire Euphonium part. The other instruments have a whole rest on the first measure of the system.

B Tempo primo

(Sing)

Euph. *f* *mf* 10 *tr* *tr* *tr*

Sop Cor.

Solo Cor.

Rep Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar.

2nd Bar.

1st Trom.

2nd Trom.

Bass Trom.

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Perc. *mp*

C

The musical score is arranged in a standard orchestral format with parts for the following instruments:

- Euph.**: Features a melodic line with *sim.* (sustained) dynamics, trills, and a triplet. Dynamics range from *mp* to *p*.
- Sop. Cor.**: Silent part.
- Solo Cor.**: Features a melodic line with a triplet and *mp* dynamic.
- Rep. Cor.**: Features a melodic line with *mp* dynamic and *Muted* instruction.
- 2nd Cor.**: Features a melodic line with *mp* dynamic and *Muted* instruction.
- 3rd Cor.**: Features a melodic line with *mp* dynamic and *Muted* instruction.
- Flug.**: Features a melodic line with *mp* and *p* dynamics.
- Solo Hn.**: Features a rhythmic line with *p* dynamic.
- 1st Hn.**: Features a rhythmic line.
- 2nd Hn.**: Features a rhythmic line.
- 1st Bar.**: Silent part.
- 2nd Bar.**: Silent part.
- 1st Trom.**: Features a rhythmic line with *p* dynamic.
- 2nd Trom.**: Features a rhythmic line with *p* dynamic.
- Bass Trom.**: Features a rhythmic line with *p* dynamic.
- Euph.**: Features a rhythmic line.
- Bass Eb.**: Features a rhythmic line with *p* dynamic.
- Bass Bb.**: Features a rhythmic line.
- Perc.**: Features a rhythmic line with *p* dynamic.

D

20

Euph. *f* *mf* *tr* *tr* *tr* 3

Sop. Cor. *mp cresc.* *f*

Solo Cor. Two *cresc.* *f* One *mp* 3

Rep. Cor. *cresc.* *f*

2nd Cor. *cresc.* *f*

3rd Cor. *cresc.* *f*

Flug. *mp* 3

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar. *cresc.* *f*

2nd Bar. *f*

1st Trom. *cresc.* *f*

2nd Trom. *cresc.* *f*

Bass Trom. *cresc.* *f*

Euph. *cresc.* *f* *mp*

Bass Eb *cresc.* *f* *mp*

Bass Bb *p* *cresc.* *f* *mp*

Perc. *cresc.* *f* *mp*

Euph. *p cresc.*

Sop. Cor. *mp* *p*

Solo Cor. *p*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *p cresc.*

Solo Hn. *p cresc.*

1st Hn. *p cresc.*

2nd Hn. *p cresc.*

1st Bar.

2nd Bar.

1st Trom. *mp* *p cresc.*

2nd Trom. *mp* *p cresc.*

Bass Trom. *mp* *p cresc.*

Euph. *p cresc.*

Bass Eb. *p cresc.*

Bass Bb. *p cresc.*

Perc. *p cresc.*

30

E

Euph. *mf*

Sop Cor. *ff*

Solo Cor. Tutti *ff*

Rep Cor. Open *ff*

2nd Cor. Open *ff*

3rd Cor. Open *ff*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *ff*

2nd Bar. *ff*

1st Trom. *mf* *ff*

2nd Trom. *mf* *ff*

Bass Trom. *mf* *ff*

Euph. *ff*

Bass E♭ *mf*

Bass B♭ *mf*

Perc. *mf* *ff*

Euph.

Sop Cor.

Solo Cor.

Rep Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Trom.

2nd Trom.

Bass Trom.

Euph.

Bass E \flat

Bass B \flat

Perc.

f

3

ff

ff

40

Euph. *f* *pp (echo)* *f*

Sop Cor.

Solo Cor.

Rep Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn *ff*

1st Hn *ff*

2nd Hn *ff*

1st Bar.

2nd Bar.

1st Trom.

2nd Trom.

Bass Trom.

Euph.

Bass Eb

Bass Bb

Perc.

F Tempo primo

p cresc. *f* *mf* *mp* *mp* *mp* *mp* *mp*

42

3 3 3

3 3 3

3 3 3