

Euphonium Concerto

with Strings

by
Karen Amrhein

PERUSAL SCORE

Euphonium Concerto

The *Euphonium Concerto with Strings* begins with a *Daydream on a Thanksgiving Chorale* — a fantasia of sorts on a hymn-like tune. The opening chorale, stated by the strings, concludes with the violas commencing the first "variation" — a canon in 5/8 time. This brief canon rises until it resolves on a C-Major chord, and the entrance of the euphonium. The canonic material is reworked and reprised over the next few pages — the euphonium offers a brief cadenza — and then the second "variation" is presented. This slower and somewhat pensive section is succeeded by brisk and sunny "strolling music." The canon returns — in variation — and the music grows increasingly virtuosic until the movement concludes with a reminder of the chorale tune. The daydream vanishes.

Next comes *A Song from the Seashore*, a melancholy reflection at seaside. The undulating primary theme — played by the strings alone — precedes a "medieval" exchange between the euphonium and strings, then a more virtuosic episode for the euphonium. The movement is then reversed: the modal B Section returns, followed by a variation on the primary theme — the euphonium joining in before the conclusion.

Cascades offers the euphonium player a chance to really shine. Following a cadenza-like introduction, a driving theme is introduced by the euphonium. This theme is quickly developed until a little fugue blooms. This fugue subject-and-answer resolves into a waltz-like episode, which is in turn succeeded by a jaunty skip. The fugue subject appears once more, followed by a revisit of the theme, leading to a rousing conclusion.

The piece is about thirteen minutes in length.

Bassoonists also have my blessing to perform this concerto.

Karen Amrhein
Baltimore, Maryland

Instrumentation

Euphonium solo

Violins 1 (8)
Violins 2 (8)
Violas (6)
Cellos (6)
Double Basses (2)

All instruments are written at pitch, except double basses sound down one octave.

String chords are non divisi, unless otherwise indicated.

$\text{♪}=\text{♪}$ throughout each tempo region, unless otherwise indicated.

Duration: 12½ Minutes

Euphonium Concerto

with Strings

Karen Amrhein (ASCAP)

I. Daydream on a Thanksgiving Chorale

Chorale ♩ = 80

Musical score for the first movement, featuring parts for Euphonium, Violins 1 & 2, Violas, Cellos, and Double Basses. The score is in 4/4 time, with measures 1 through 5 shown. Dynamics include *mf*, *p*, and *mf*. Measure 6 begins with a repeat sign and a key change.

Continuation of the musical score from measure 6. The instrumentation includes Vn. 1 & 2, Vla., Vc., and D.B. The score shows a transition with dynamics *f*, *mf*, and *mp*. Measure 7 concludes with a dynamic of *mf* followed by *pizz.*

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11

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

5

5

5

5

5

5



16 (B) Daydream: Energetically $\text{♪} = 252$ $\text{♩} = 126$

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

$\frac{5}{8}$

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24

(C)

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

f

mp

molto

molto

molto

mf

mp

mp

mp

mf

mp

mp

mf

mp

mp

mp



32

(D)

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mf

mp

mf

p

molto

mp

sub.

p

molto

mp

sub.

p

molto

mp

sub.

p

molto

mp

sub.

p

mf

p

mf

p

mf

p

mf

p

mf

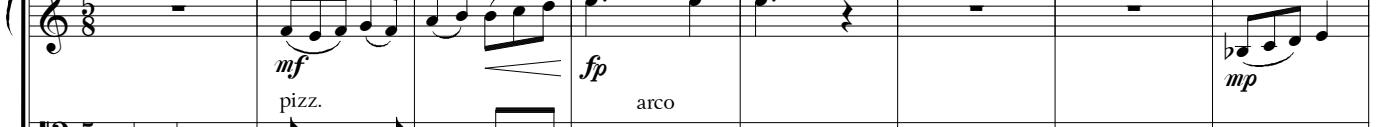
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(E)

40

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

mf *fp* *pizz.* *arco* *f* *p* *p* *mp*



(F)

48

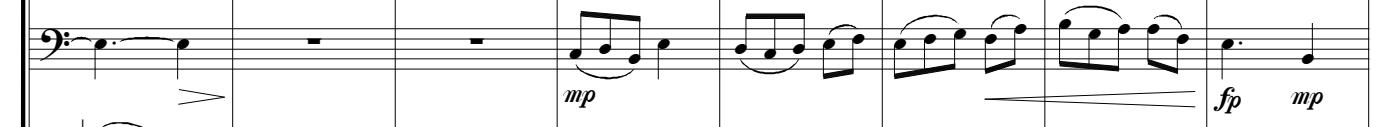
Eu. 

mf *mp*

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

mp *fp* *fp* *fp* *fp* *fp* *fp* *mp*

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56

Eu. f mf

Vn. 1 f

Vn. 2 f

Vla. f

Vc. f

D.B. f

Equal signs indicating a repeat section.

63

Eu. mp p mf

(G)

Vn. 1 5 3 2 3 4

Vn. 2 5 3 2 3 4

Vla. 5 3 2 3 4 p mf

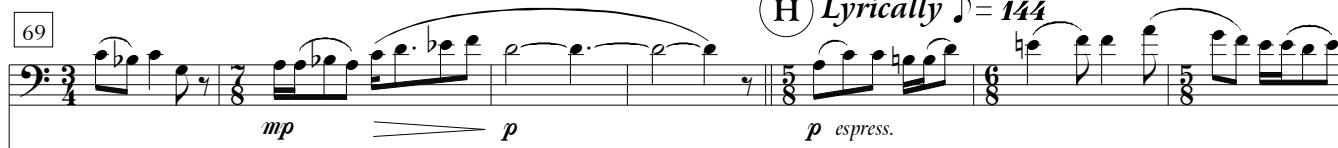
Vc. 5 3 2 3 4 p mf

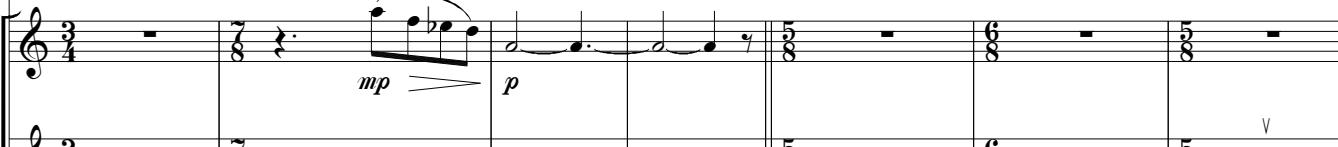
D.B. 5 3 2 3 4 p mf

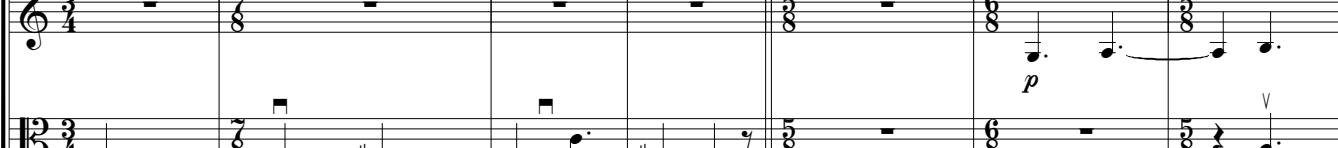
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H Lyrically ♩= 144

69

Eu. 

Vn. 1 

Vn. 2 

Vla. 

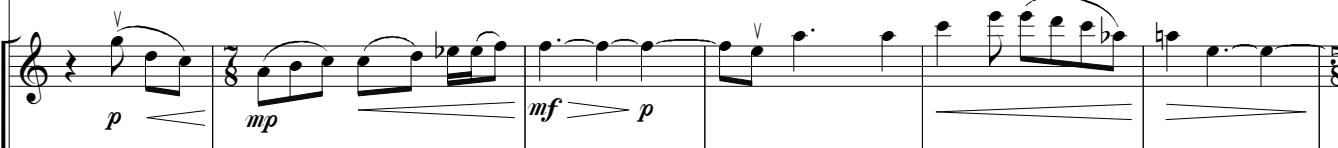
Vc. 

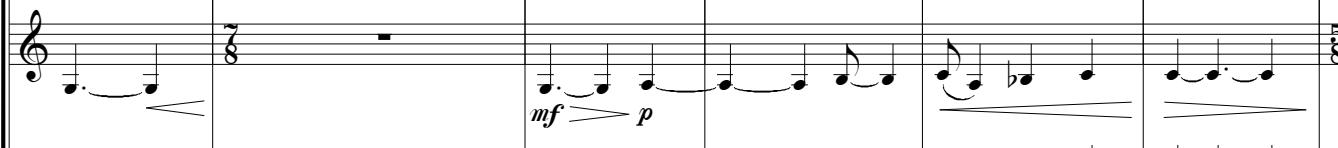
D.B. 



76

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

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I *Energetically* ♩ = 240 ♪ = 120

82

Eu. *p*

Vn. 1 *p* mute con sord. unmute

Vn. 2 *p* mute con sord. unmute

Vla. *p* pp

Vc. *p*

D.B. *p*

89

J

Eu. *f*

Vn. 1 *mf* senza sord. *f*

Vn. 2 *mf* senza sord. *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

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96

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

103 (K)

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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110

Eu.

(L) *Confidently* ♩ = 176

f

Vn. 1

Vn. 2 *mf*

Vla.

Vc.

D.B.



116

Eu.

f

f

mf

f

mf

f

mf

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119

Eu. f 3 mf

Vn. 1 mp Vn. 2 mp

Vla. Vc. D.B.



122

Eu. ossia 8va

Vn. 1 Vn. 2 Vla. Vc. D.B.

pizz. f

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M

A bit faster ♩ = 192

125

123

Eu.

Musical score for strings (Vn. 1, Vn. 2, Vla., Vc., D.B.) over five measures. The score uses a common time signature (indicated by '8') throughout the measures shown. Measure 1: Vn. 1 and Vn. 2 play eighth-note patterns with slurs. Measure 2: Vn. 1 and Vn. 2 play eighth-note patterns with slurs; Vla. plays eighth-note patterns with slurs. Measure 3: Vn. 1 and Vn. 2 play eighth-note patterns with slurs; Vla. plays eighth-note patterns with slurs. Measure 4: Vn. 1 and Vn. 2 play eighth-note patterns with slurs; Vla. plays eighth-note patterns with slurs. Measure 5: Vn. 1 and Vn. 2 play eighth-note patterns with slurs; Vla. plays eighth-note patterns with slurs.



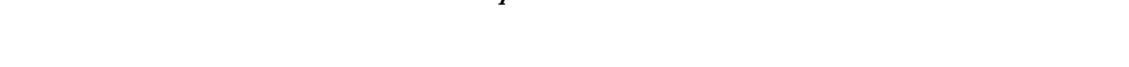
13

N

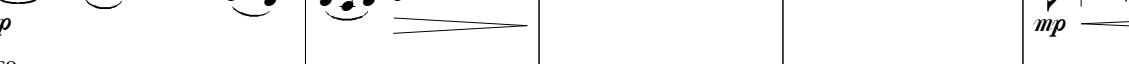
Eu.

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135

Eu. 

Vn. 1 { 

Vn. 2 { 

Vla. 

Vc. 

D.B. 



140

O

Eu. *f* *mp* *> p*

Vn. 1 *f* *pp* *mf*

Vn. 2 *f* *pp*

Vla. *mf*

Vc. *mf* *solo* *mp* *> p*

D.B. *mf*

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146 (P)

Eu. - - - - - *f*

Vn. 1 { - - - - - *f*
Vn. 2 { *mf* - - - - - *f*
Vla. { *mf* - - - - - *f*
Vc. { *mf* *tutti* - - - - - *f*
D.B. { - - - - - *mf* - - - - - *f*

II. A Song from the Seashore

Espressivo ♩ = 46

Eu. - - - - -

Vn. 1 { *p* - - - - - *mp* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - -
Vn. 2 { - - - - -
Vla. { *p* - - - - - *mp* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - -
Vc. { *p* - - - - - *mp* - - - - - *p* - - - - - *mp* - - - - - *mf* - - - - -
D.B. { - - - - - *p* - - - - - *pizz.* - - - - - *mf* - - - - - *mp* - - - - - *mf*

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(A)

5

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

p sub.

mp

mf

f

p sub.

mp

mf

f

p sub.

mp

mf

f

arco

p

b>p

p

b>p

p sub.

mp

mf

mf

f

≡

rall.

9

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

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(B) $\text{♩} = 92$

13 Eu. p $mp \searrow \nearrow mf \searrow \nearrow$

Vn. 1 pp p v $tutti$ $div.$ $solo p \searrow \nearrow mf \searrow \nearrow mp \searrow \nearrow$

Vn. 2 pp p

Vla. pp p v v v $mp \searrow \nearrow mf \searrow \nearrow$

Vc. v v v v v v v v

D.B. pp p v v v v v v v

\equiv

(C)

20 Eu. $mp \searrow \nearrow p$ $f \ searrow \nearrow mf \searrow \nearrow mp$

Vn. 1 $mp \searrow \nearrow mf$ $mp \searrow \nearrow f \ searrow \nearrow mf \searrow \nearrow mp$ $tutti$

Vn. 2 v v $mf \searrow \nearrow f \ searrow \nearrow mf \searrow \nearrow mp$

Vla. v v

Vc. v v

D.B. v v

28 (D) ♩= 120

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Eup.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.



33

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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38 E

Eu. *f* *rall.*

Vn. 1

Vn. 2 *mf*

Vla. *mf*

Vc. pizz.

D.B.

F $\text{♩} = 92$

Eu. *mf*

Vn. 1

Vn. 2

Vla.

Vc. arco solo *f* tutti *mf*

D.B.

f *mf*

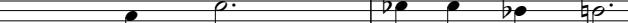
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47

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 



50

(G) ♩ = 46

Eu. | ♀: 3 2p. | p. | 4 - | - |

Vn. 1 { ♀: 3 p. | p. | 4 - | - |

Vn. 2 { ♀: 3 p. | p. | 4 solo mf | ↘ | ↗ mp ↗ | ↗ |

Vla. | ♀: 3 3 p. | ↗ | 4 mp ↗ mf | ↗ | ↗ mp ↗ | ↗ |

Vc. | ♀: 3 3 ↗ | ↗ | 4 ↗ | ↗ | ↗ mp ↗ | ↗ |

D.B. | ♀: 3 - | p. | 4 - | mp | ↗ | ↗ |

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H

54

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.



58

Eu.

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61 **I**

Eu. *p* ————— *mf* >< *f* >< *f*

Vn. 1 { *mp* ————— *mf* ————— *mf* >< *f*
solo *b* ————— *f* tutti *b* ————— *f*

Vn. 2 { *mp* ————— *mf* ————— *mf* >< *f*
f

Vla. *mp* ————— *mf* ————— *mf* >< *f*

Vc. *mp* ————— *mf* ————— *mf* >< *f*

D.B. *p* *b* ————— *mf* ————— *mf* >< *f*

≡

65 *rall.* *a tempo*

Eu. *mf* ————— *mp*

Vn. 1 { *mf* ————— *mp* *p*
Vn. 2 { *mf* ————— *mp* *p*

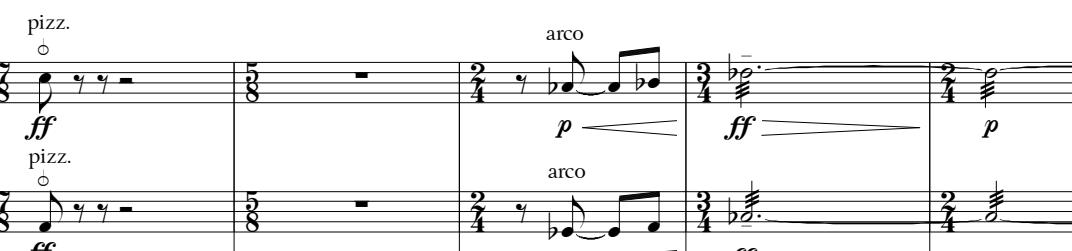
Vla. *mf* ————— *mp* *p*

Vc. *mf* ————— *mp* *p*

D.B. *mf* ————— *mp* *p*

III. Cascades

Espressivo ♩ = 240

Eu. 



6

(A)

Eu. 5 8 3 5 2 5

mp sub.

Vn. 1 5 8 3 5 2 5 *f* al niente *p*

Vn. 2 5 8 3 5 2 5 *f* al niente *p*

Vla. 5 8 3 5 2 5 *f* al niente *p*

Vc. 5 8 3 5 2 5 *f* al niente *f*

D.B. 5 8 3 5 2 5 *mf* *f* al niente *f*

molto *molto* *molto* *molto* *molto* *molto*

mp sub. *mp* sub. *mp* sub. *mp* sub. *mp* sub.

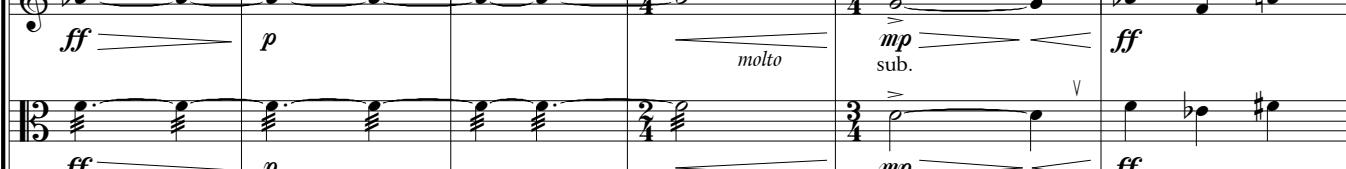
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rit. ----- **B** *Flowing* ♩ = 80

12

Eu. 

Vn. 1 

Vn. 2 

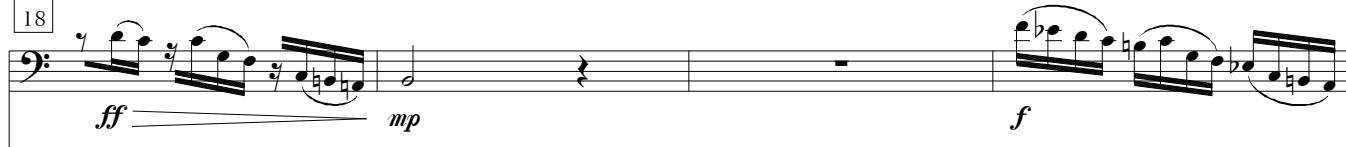
Vla. 

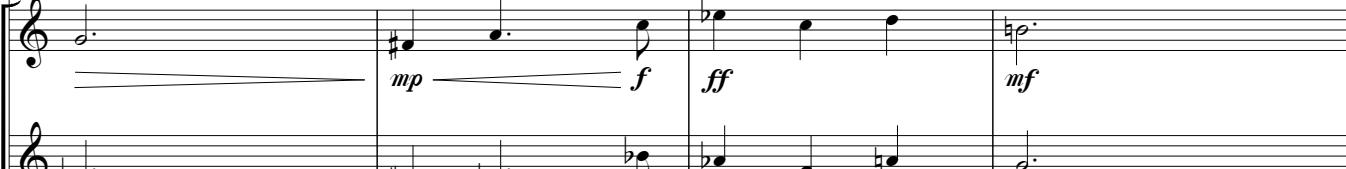
Vc. 

D.B.



18

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

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C

22

C

Eu. | *p* | *mp* | *p*

Vn. 1 | *ff* | *mp* | *p* |

Vn. 2 | *ff* | *mp* | *p* |

Vla. | *ff* | *mp* | *p* | pizz. | *p* | pizz. |

Vc. | *ff* | *mp* | *p* | *p* |

D.B. | *ff* | *mp* | *p* | *p* |

二

D

28

Eu. 3 *mf* 3 *f* 3 *mf* 3 *mp*

Vn. 1 *div. tutti* *mf* 3 *tutti*

Vn. 2 *pp* *mp* *f solo* *mf* *mp* 3 *mp*

Vla. *pp* *mp* *mf* *mp* *mp*

Vc. *pp* *mp* *arco* *mf* *mp* *mp*

D.B. *mp* *arco* *mf* *mp* *mp*

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34

Eu. Vn. 1 Vn. 2 Vla. Vc. D.B.

f div. tutti mf mp

solo 3 f solo tutti

mp 3 mp

mf mp

3 3 3 3



39 (E)

Eu. Vn. 1 Vn. 2 Vla. Vc. D.B.

- - - - -

2 3 4 2 3 4

mp mf 3 3 mp

mf 3 3 3 mp

mp mp mp

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F

44

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.



49

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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54 **G** *Waltz-like* $\text{♩} = 54$

Eu. *p* *p*

Vn. 1 *p*

Vn. 2 *p*

Vla. *p mp* *p* *pp*

Vc. *p* *pp*

D.B. *p* *pp*



60 **H**

Eu. *p*

Vn. 1 *pp* *solo*

Vn. 2

Vla.

Vc.

D.B.

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66

Eu.

I *Lightly* $\text{♩} = 108$

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

tutti

mf mp

mf

mf mp

mf mp

mf mp

71

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

mf

p mf

p mf

p mf

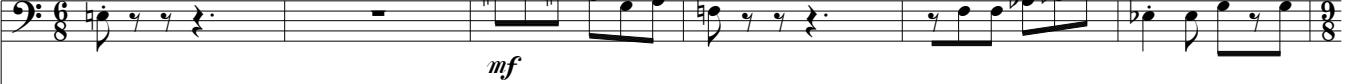
p mf

mp

mp

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77 J

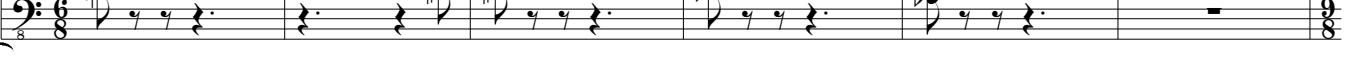
Eu. 

Vn. 1  *mp*

Vn. 2 

Vla.  pizz.

Vc.  pizz.

D.B. 

83 K

Eu.  *mf*

Vn. 1  *mf*

Vn. 2  *mp*

Vla.  arco

Vc.  arco

D.B.  arco

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Flowing ♩ = 100

87

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

rit. 92 L ♩ = 80

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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97

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

102

Eu.

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

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(N)

107

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

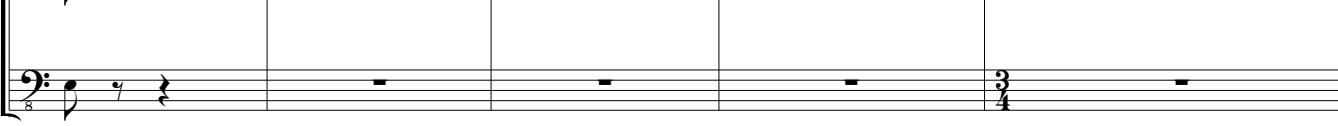
113

Eu. 

Vn. 1 

Vn. 2 

Vla. 

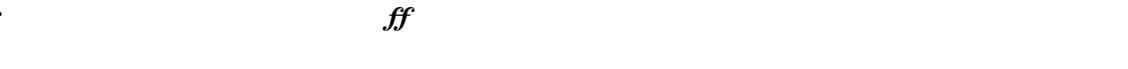
Vc. 

D.B. 

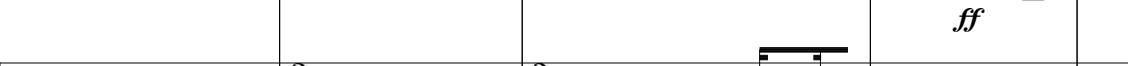
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118

O

Eu. 

Vn. 1 

Vn. 2 

Vla. 

Vc. 

D.B. 

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