

David Taylor

CORNISH FANTASY

Euphonium Solo
with Brass Band

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Euphonium Solo - CORNISH FANTASY

DAVID TAYLOR

Cornish Fantasy was written for Kidlington Concert Brass's euphonium soloist Benjamin Abbott to perform in their Autumn 2021 series of concerts and contests. Based around a series of Cornish folk tunes, it pays tribute to Ben's Cornish roots, and in particular to his banding education with the Camborne Town Band.

The solo opens with the 'unofficial Cornish anthem' *Trelawny*, which is followed with a series of virtuoso cadenzas. After these is an up-tempo jig in several segments, containing the traditional tunes *Camborne Hill*, *Pendeen Jig*, *Newlyn Jig*, *Pencarrow*, and *Off She Goes*, the latter two at a breakneck pace that carries through to a triumphant close.

Euphonium Solo -
CORNISH FANTASY

Trelawny

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This is a page from a musical score for a brass band, titled "Trelawny". The score is written for 18 instruments and percussion. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The instruments listed are: Euphonium Soloist, Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, 2nd Euphonium, Eb Bass, Bb Bass, Timpani, Percussion, and Xylophone. The score begins with a rest for the first four measures, followed by a series of notes and rests. Dynamics include fortissimo (ff) and forte (f). The percussion part includes snare and cymbal patterns. The xxylophone part has a single note at the end.

9

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

mf

mp

mp

mp

mp

mp

p

17

Euph. *f* rit. molto rall.

Sop. Cor. *p* *mf* *ff*

Solo Cor. *p* *ff*

Rep. Cor. *p* *ff*

2nd Cor. *mp* *ff*

3rd Cor. *mp* *ff*

Flug. *ff*

Solo Hn. *mp* *ff*

1st Hn. *mp* *ff*

2nd Hn. *ff*

1st Bar. *mp* *ff*

2nd Bar. *mp* *f marc.*

1st Tbn. *f marc.*

2nd Tbn. *f marc.*

B. Tbn. *f marc.*

Euph. *p* *mp* *f marc.*

E♭ Bass *p* *mp* *f marc.*

B♭ Bass *f marc.*

Timp. *ff*

Perc. *f*

Xylo. *f*

25 A tempo (♩ = 96) *cadenza*

ff *colla parte*

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

ff

1st Tbn.

ff

2nd Tbn.

ff

B. Tbn.

ff

Euph.

ff

E♭ Bass

ff

B♭ Bass

ff

Timp.

Perc.

ff

Xylo.

cadenza

29

Euph.

colla parte

8^{va}.....

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

35 *cadenza*
ff *colla parte* *mf* 8^{va}.

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

38 **Vivo** ♩. = 144
Camborne Hill

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

one

mp

mp

mp

mp

mp

mp

p

mp

p

Tambourine

mp

p

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55

56

Pendeen Jig

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

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80

77

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

straight mute

ff

p

straight mute

ff

p

ff

p

ff

p

86 **88** Moderato ♩ = 72

Euph. *f* open *ff*

Sop. Cor. *mf* open 2

Solo Cor. *mf* open 2

Rep. Cor. *mf* open 2

2nd Cor. *mf* open 2

3rd Cor. *mf*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mf* *mp* *mf* *mp*

2nd Bar. *mf* *mp* *mf* *mp*

1st Tbn. *mf* *mp* *mf* *mp*

2nd Tbn. *mf* *mp* *mf* *mp*

B. Tbn. *mf* *mp* *mf* *mp*

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

E♭ Bass *mf* *mp* *mf* *mp*

B♭ Bass *mf* *mp* *mf* *mp*

Timp. *mf*

Perc. *mf*

Xylo. *mf*

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98 Slower ♩ = 60

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

mp

p

mp

mp

106

104 lunga Presto $\text{♩} = 184+$ Pencarrow

8^{va}.....
open
f $\rightarrow$ *p*

Sop. Cor.
f $\rightarrow$ *p*
open

Solo Cor.
f $\rightarrow$ *p*
open

Rep. Cor.
f $\rightarrow$ *p*
open

2nd Cor.
f $\rightarrow$ *p*

3rd Cor.
f $\rightarrow$ *p*

Flug.
f $\rightarrow$ *p*

Solo Hn.
f $\rightarrow$ *p*

1st Hn.
f $\rightarrow$ *p*

2nd Hn.
f $\rightarrow$ *p*

1st Bar.
f $\rightarrow$ *p*

2nd Bar.
f $\rightarrow$ *p*

1st Tbn.
straight mute
p

2nd Tbn.
straight mute
p

B. Tbn.
straight mute
p

Euph.
f $\rightarrow$ *p*

E♭ Bass
f $\rightarrow$ *p*

B♭ Bass
f $\rightarrow$ *p*

Timp.
f $\rightarrow$ *p*

Perc.
f $\rightarrow$ *p* *mp*

Xylo.
f $\rightarrow$ *p*

112 118

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

mp

mp

120

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

130

128 *Off she goes*

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

136 **138**

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

The musical score is written for a large band. Measures 136-138 are highlighted. The Euphonium part has a melodic line starting in measure 136. The Horns (Solo, 1st, 2nd) have a melodic line starting in measure 138, marked with a piano (*p*) dynamic. The Baritone and Trombone parts have a rhythmic pattern of eighth notes. The Basses have a melodic line. The Percussion and Xylophone parts are mostly rests.

146

144

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

154

152

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

mp

straight mute

mf

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[illegible]

176

Euph.
 Sop. Cor.
 Solo Cor.
 Rep. Cor.
 2nd Cor.
 3rd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc.
 Xylo.

ff

184

Euph.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xylo.

ff