

Salvation Army Solo Repertoire for Euphonium and Piano: A Recording and
Annotated Bibliography

by

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ABSTRACT

The purpose of this project was to: (1) describe a brief history of Salvation Army works for euphonium and piano that are relevant to the larger euphonium repertoire, and (2) produce a professional-quality compact disc recording of these works for study and reference. Part I of this project is an annotated bibliography discussing selected works for euphonium and piano written exclusively by Salvation Army composers. Each bibliographic entry is accompanied by a brief annotation, including information on each composer, hymn tunes used in each work, and difficulties encountered in performance. Part II of this project consists of a professional-level recording of these works. The recording and bibliography is intended to serve as a reference guide for students and teachers of Salvation Army euphonium literature, and is also intended to serve as a pedagogical tool utilized in the development of high school and university-level euphonium students.

Five solos and one duet with piano accompaniment were selected for this project, works that represent a wide variety of Salvation Army compositional styles. The works also cover a wide range of technical and musical challenges, and are appropriate for study by both undergraduate and graduate students of music. All of the works are currently in publication as of this writing. The following works are included in this project: “The Song of the Brother” by Erik Leidzén, “Ransomed” by George Marshall, “Ochills” by Ernest Rance, “The Better World” by Norman Bearcroft, “Symphonic Rhapsody for Euphonium” by Edward Gregson, and “Timepiece” by Norman Bearcroft.

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PART II COMPACT DISC

Euphonium Solos and Duet	Track number
Solo - "The Song of the Brother", Erik Leidzén Andrew Draper, euphonium Gail Novak, piano	1
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CHAPTER 1

INTRODUCTION

Overview

The objective of this project is to discuss a brief history of Salvation Army works for euphonium and piano that are relevant to the larger euphonium repertoire, and to produce a professional-quality compact disc recording of these works for study and reference.

The Salvation Army has a rich history of music making dating back to the late nineteenth century; initially, the ensembles reflected the British brass band tradition. Works requiring soloists were common in brass band literature and were transferred into the Salvation Army banding tradition, utilizing the euphonium, or the cornet, as the instrument of choice.

In the 1930's solo works for the euphonium began to appear in Salvation Army literature and they continue to be written today. Though these works offer many musical and technical challenges, they are rarely studied as a part of the mainstream euphonium repertoire. In the author's view, this is because both teachers and students are unaware of their existence, and until recently many of the works were only available with brass band accompaniment. Joel Pugh of the University of North Dakota completed a dissertation on a similar topic, "The Development of the Salvation Army Euphonium Solo with Brass Band Accompaniment." Pugh's study did not include an audio recording.¹

Adding Salvation Army euphonium works to the instrument's standard repertoire would provide university-level students and teachers with a large body of new pieces for

¹ Joel Pugh, "The Development of the Salvation Army Euphonium Solo with Brass Band Accompaniment" (D.M.A. diss., Michigan State University, 1999).

study and performance. While many of these solos have been recorded, they are distributed across many different recordings by different artists, and include mostly brass band accompaniment. Currently, no recording exists of Salvation Army euphonium solos performed solely with piano accompaniment.

After researching which euphonium solos were most sought after by euphonium players both inside and outside the Salvation Army music tradition, the author selected the following works to study and record: “The Song of the Brother” by Erik Leidzén, “Ransomed” by Geroge Marshall, “Ochills” by Ernest Rance, “The Better World” by Norman Bearcroft, “Symphonic Rhapsody for Euphonium” by Edward Gregson, and “Timepiece” by Norman Bearcroft. These works represent a wide range of composers and styles within the Salvation Army euphonium literature.

The author these recorded these works throughout the 2011-2012 academic year at Tempest Recording in Tempe, Arizona. Gail Novak served as my accompanist on each piece, while Bret Wagner played second euphonium on the duet, “Timepiece”. The attached compact disc is the finished product of these recording sessions.

Statement of Purpose

The purpose of this project was to discuss a brief history of Salvation Army works for euphonium and piano that are relevant to the larger euphonium repertoire, to produce a professional-quality compact disc recording of these works for study and reference, and to produce a historical document and recording that are important to the history of the euphonium repertoire.

Significance of the Study

This study is significant because there is a need for recordings of important Salvation Army solo works for euphonium and piano. Many students of the euphonium are unaware of the large cannon of Salvation Army euphonium repertoire because they are rarely performed, programmed, or recorded, and because many of these recordings are not readily available.

This recording of several seminal Salvation Army works for the euphonium carries the potential to give students insights into the Salvation Army solo euphonium repertoire. The recording and accompanying materials could be used pedagogically in the course of musical development, as well as in solo recitals at the undergraduate and graduate levels. Finally, this study is significant because it chronicles an important aspect of the instrumental history of the euphonium.

Methods and Procedures

The annotated bibliography in Part I contains basic information about each work, a recommendation of subsequent works by the same or similar Salvation Army composers, brief composer biographies, and basic hymn information that are the basis of all the works. The hymn texts have also been included, when available. A figure denoting the specific ranges of the euphonium is located in appendix B.

Part II is a professional-quality compact disc recording of these works. The recording contains five solos and one duet, representing a wide variety of styles, genres, composers, technical challenges, and over seventy years of Salvation Army solo euphonium repertoire. These solos were chosen because of their importance in Salvation Army solo literature and their representation of notable Salvation Army composers. The author came to this conclusion through an informal survey of euphonium players both inside and outside the Salvation Army music tradition, and chose from a list of over forty works in the Salvation Army canon. The pieces include music originally written for euphonium and piano, and euphonium and brass band with piano reductions. Some of the piano reductions have only recently been published and have not been recorded until now. Salvationist Publishing and Supplies, Ltd. currently publishes all of the works chosen for this project.

My accompanist, Gail Novak, is an internationally renowned collaborative pianist. She has been the official accompanist for many instrumental festivals and conferences, and appears on a number of professional solo albums for winds and brass. The piano used on this recording was a six-foot Petrof grand piano.

Bret Wagner, who plays second euphonium on “Timepiece”, is a senior music education major at Arizona State University. Mr. Wagner can be found on the newly released, self-titled recording by the ASU Tuba-Euphonium Ensemble. The euphonium used on this recording was a German-made Besson 2052 compensating euphonium.

The compact disc was recorded, mixed, and edited by Clarke Rigsby at Tempest Recording, and mastered by David Shirk at Sonorous Mastering. Samuel Pilafian served as the producer. The compact disc recording is included in Part II of this project. Biographical information on Gail Novak and Andrew Draper can be found at the end of this document.

SOLO LISTINGS

CHAPTER 2

Euphonium Solos and Duet

Composer/Arranger: Erik Leidzén (1894-1962)
Title: *The Song of the Brother*
Instrumentation: Euphonium and Piano
Publisher: Salvationist Publishing and Supplies, Ltd.
Copyright: 1936
Length: 7:54
Key: F major/F minor
Movements: 1
Meter: 4/4
Tempo: Allegro moderato (104)/ Andante espressivo (63)/ Molto allegro (120)/ Larghetto (52)/ Presto (132)
Challenges: Range, technique, cadenzas, phrasing
Range: E to c-sharp²

Subsequent Work

Composer/Arranger: Erik Leidzén (1894-1962)
Title: *Home on the Range*
Publisher: Salvationist Publishing and Supplies, Ltd.

Bandmaster Erik Leidzén was a Swedish-born composer who began his musical study at the Swedish Royal Academy of Music in Stockholm before immigrating to the United States in 1915. In 1923 he became the leader of the Salvation Army New England Staff Band and subsequently, became music director of the Salvation Army's Centennial Memorial Temple. Leidzén composed hundreds of vocal and instrumental works for the Salvation Army as well as many compositions for outside ensembles. In addition to his musical appointments in the Salvation Army, Erik Leidzén held various teaching positions including one at the National Music Camp at Interlochen, Michigan.²

² Ronald W. Holz and Raoul F. Camus, "Leidzén, Erik W.G." in Grove Music Online/Oxford MusicOnline, <http://www.oxfordmusiconline.com/> (accessed January 9, 2012).

Like all Salvation Army music, “The Song of the Brother” is based on a church hymn; in this case the hymn song is “Oh, Live Once Again for the Lord, Brother,” which is a liturgical text applied to the folk song “When You and I Were Young, Maggie.”³ This song was originally written as a poem by George Washington Johnson and subsequently put to music by James Austin Butterfield.⁴ Nicholas Childs and Steven Mead have previously recorded the work with brass band and piano accompaniment, respectively. The work contains many musical and technical challenges for students of the Salvation Army repertoire. “The Song of the Brother” is written as a one-movement, theme and variations work.

The introductory section begins with a lyrical melody in F major starting on f¹ and is marked *Allegro moderato* at quarter note equals 104. The opening melody climaxes into the first of three cadenzas found in the piece. This first cadenza challenges a player’s ability to negotiate quick range changes (G to g-sharp¹) and requires good finger dexterity. Close attention to ensemble is required between the euphonium and piano to successfully perform the introduction.

In the next section of the work the theme is presented, a theme based on the hymn “Oh, Live Once Again for the Lord, Brother.” The theme is marked *Andante espressivo* at quarter note equals 63. The performer should feel free to choose a faster tempo to accommodate phrasing.

A short piano interlude segues into the first variation marked *Molto allegro*. This triplet version of the theme requires good finger-tongue coordination. The marked tempo

³ Ronald W. Holz. Interview by author, 31 January 2012, email.

⁴ James J. Fuld, *The Book of World-Famous Music: Classical, Popular, and Folk*, 5th ed. (Toronto: Courier Dover Publications, 2000), 643.

of 120 is slower than is often performed, but is reasonable for young players. A good single or, if tempo dictates, triple tongue is needed.

Another piano interlude prepares the slow *Larghetto* section, marked very slow at quarter note equals 52 in the key of F minor. A slightly faster tempo may be chosen to perform the phrases as marked. Strategic breathing is also necessary. In this section, fragments of the melody are played in the minor mode and lead the performer to the second cadenza in the work. This cadenza is less virtuosic than the first, but requires careful pacing and good low register.

A third piano interlude leads to the virtuosic *vivo* section, which has no tempo marking, but should be performed at approximately quarter note equals 140 or faster. Slower tempos would be appropriate for younger players. This section requires a high degree of finger dexterity, tongue coordination, and refined quick breathing. Depending on tempo, double tonguing may also be required.

This variation leads to the third and final cadenza of the piece, which has a challenging range. The cadenza begins with an arpeggiated figure written in three different octaves, requiring the player to play from d-flat² to low E. The cadenza ends with a two octave C major arpeggio ending on c².

In the final section, the piano and euphonium repeat the beginning of the previous variation before arriving at the coda. The coda section is comprised of a series of upwardly sequential chromatic scales. It is particularly difficult to play all the notes in the scales because of the quick tempo. Players will need to negotiate fitting all the notes in the time required. The piece ends with a grand piano and euphonium gesture culminating on a¹ for the euphonium.

Students should familiarize themselves with the piano accompaniment to accurately interpret the work. It is also recommended that students learn the text of the hymn tune in order to more accurately perform the theme.

A recommended subsequent work is Erik Leidzén's "Home on the Range," another theme and variation work even more technically demanding than "The Song of the Brother."

When You and I Were Young, Maggie (folk lyrics)

I wandered today to the hills, Maggie
To watch the scene below
The creek and the creaking old mill, Maggie
Where you and I used to go.

The green grove is gone from the hills, Maggie
Where first the daisies sprung
I love you today as of old, Maggie
When you and I were young.

Composer/Arranger: Norman Bearcroft (b. 1926)
Title: *The Better World*
Instrumentation: Euphonium and Piano
Publisher: Salvationist Publishing and Supplies, Ltd.
Copyright: 2005
Length: 9:46
Key: G-flat major – B-flat minor - G minor
Movements: 1
Meter: 4/4 – 2/4 – 3/4
Tempo: Allegro (120)/ Largo (63)/ Allegro vivace (138)/ Piu mosso (160)/
Trionfale (152)
Challenges: Range, technique, extended cadenza, phrasing
Range: FF to d-flat²

Subsequent Work

Composer/Arranger: Robert Redhead (b. 1940)
Title: *Euphony*
Publisher: Salvationist Publishing and Supplies, Ltd.

Norman Bearcroft is a British Salvation Army composer born in 1926. He has served as a Salvation Army officer all over the world and is currently enjoying retirement in Florida. A euphonium player himself, Norman Bearcroft is known for composing challenging baritone and euphonium parts in his music. Along with his solo works, Bearcroft has written many brass band and choral pieces for the Salvation Army.⁵

“The Better World” is one of the most difficult and challenging solos in the Salvation Army euphonium repertoire. It is a complex theme and variations piece based on the hymns “The Better World” and “There’s a Crown Laid Up in Glory” by John Lyth and Arthur White Bovan respectively.⁶ The second of the two hymns is sung to the tune “Heavenly Mansions” by Carl Kromer, which comprises part of the music used in the

⁵ Norman Bearcroft, *In Good Company* (London: The Salvation Army Trading Company, Ltd., 2010), 1-16.

⁶ *The Song Book of the Salvation Army*. (Verona: Salvationist Publishing and Supplies, 1987) 74, 250.

solo. Soloists Robert Childs and Derick Kane have previously recorded the work with brass band accompaniment. The solo demands advanced technique, range, lyricism, and endurance.

“The Better World” begins with one of the most challenging introductions in the euphonium repertoire, a slur-double tongue passage that ascends to d-flat² in the fifth measure of the piece before the first hymn melody begins. The marked tempo of quarter note equals 120 is an appropriate speed but can be taken faster if desired.

One of the challenges in “The Better World” both for the euphonium and piano is the key; the introduction and theme are in G-flat major. The theme is a simple melody written in the upper register of the instrument covering the range of g-flat to g-flat¹. Careful breath planning is needed to match the phrases with the text of the hymn.

The next section is a variation on the theme in B-flat minor. This section maintains the tempo from the opening and theme and is quite technical, requiring good single, double, and triple tonguing, flexibility, and agility in the high register. The range of this variation is large, covering F to d-flat².

Next is the extended cadenza section, which gives the player an excellent opportunity to demonstrate unaccompanied phrasing and pacing. The cadenza tests both the highest and lowest registers of the euphonium, requiring the performer to play from pedal FF to d-flat².

After the cadenza, the first variation is repeated again before leading to the lyrical section of the piece, based on the hymn “There’s a Crown Laid Up in Glory.” Special attention should be paid to the piano in order to coordinate several unison entrances in the

lyrical section. After the initial hymn melody, a variation is played involving various melodic arpeggios.

A short piano interlude leads the player into the virtuosic section of the piece. After a brief introduction at quarter note equals 138, the tempo picks up even more to 160 beats per minute in the section of double-tongued sixteenth notes. To make this section more playable the performer may choose a slower tempo or include a slur two/tongue two figure to the sixteenth notes in lieu of the constant double tonguing.

After this virtuoso section, the tempo slows and the music restates the initial theme from “The Better World” hymn before leading to the coda section. This final section requires good high range and the ability to negotiate large interval leaps in succession. The piece ends with an arpeggio building to a high, sustained note on b-flat² with the option of ending even higher on d-flat².

The subsequent work suggested is “Euphony” by Robert Redhead. This work, like “The Better World,” brings many technical and lyrical challenges to the performer and is another example of high-level composition available in the Salvation Army euphonium repertoire.

The Better World

There is a better world, they say,
O so bright! O so bright!
Where sin and woe are done away,
O so bright! O so bright!
And music fills the balmy air,
And angels with bright wings are there,
And harps of gold and mansions fair,
O so bright, O so bright!

There's a Crown Laid Up in Glory

There's a crown laid up in Glory,
There's a robe for each to wear,
And we never need be sorry
That we did life's troubles share;
For our crown will shine the brighter
For the battles we have won,
And our robes will be the whiter
When our traveling days are done

(Chorus)

When our fighting here is over,
And our victories are all won,
There's a mansion up in Glory
When our traveling days are done.

Composer/Arranger: Ernest Rance (1896-1988)
Title: *Ochills*
Instrumentation: Euphonium and Piano
Publisher: Salvationist Publishing and Supplies, Ltd.
Copyright: 2005
Length: 2:49
Key: F Major
Movements: 1
Meter: 4/4
Tempo: Andante con moto (72)
Challenges: Phrasing, intonation
Range: f to f^l

Subsequent Work

Composer/Arranger: Kenneth Downie (b. 1946)
Title: *My Love is Like a Red, Red Rose*
Publisher: Salvationist Publishing and Supplies, Ltd.

Ernest Rance was a Salvation Army officer who composed many famous songs and melodies for the Salvation Army, many of which have become part of the Salvation Army musical cannon. “Ochills” is based on a hymn melody of the same name, which is sung to the text *To the Hills I Lift My Eyes*. The music and the text were both written by Ernest Rance.⁷ The solo is a slow, lyrical piece, which gives the performer the opportunity to demonstrate musicality, lyricism, and optimal intonation. Derick Kane has previously recorded *Ochills* with brass band accompaniment.

The work is marked *Andante con moto* at quarter note equals 72, but can be taken faster if desired. There are no slur markings but the performer is free slur part or all of the work to aid in lyricism. Derick Kane’s recording of the piece is completely slurred.

⁷ *The Song Book of the Salvation Army* (Verona, NJ: Salvationist Publishing and Supplies, Ltd, 1987), 211.

After a short, two-bar introduction the euphonium melody enters on *f* and stays within an octave for the duration of the piece. Careful note-releases and quick breathing are needed to play constant, forward moving lines. The climax of the solo occurs midway through the tune with the euphonium entering on a forte *f^l* before relaxing in both range and dynamic. Much of the solo is written in the fifth and sixth partials, making optimal intonation a challenge.

After playing through the melody, the piece returns to the beginning for a second repetition. The difference in the second repetition is the triplet figures in the second ending of the piano accompaniment. The second time through the solo should be played differently from the first. The performer can vary dynamics, tempo, slurs (addition or subtraction), and *rubato*.

Though simple, the last two measures of the work can be difficult to perform effectively. The performer should clearly decide how much to *ritard*, how long the last note will be held, and how much vibrato to use.

A suggested subsequent work is “My Love is Like a Red, Red Rose,” a traditional melody arranged for euphonium and piano by Salvation Army composer Kenneth Downie. This work is another lyrical solo with greater range than “Ochills,” and is another example of lyrical Salvation Army writing.

Ochills

*To the hills I lift my eyes, the distant hills before me;
Hills that rise to reach the skies, and spread their glory o'er me.
Planted by omnipotent hand, by divine appointment they stand,
To the hills I lift my eyes, the beckoning hills before me.*

Composer/Arranger: George Marshall (1888-1958)
Title: *Ransomed*
Instrumentation: Euphonium and Piano
Publisher: Salvationist Publishing and Supplies, Ltd.
Copyright: 1936
Length: 6:58
Key: B-flat Major/G Minor
Movements: 1
Meter: 3/4 – 4/4
Tempo: Alla scherzando (76)/ Allegro moderato (54)/ Con vivacita (69)/
Poco piu mosso (80)/ Adagio (60)/ Molto allegro (88)
Challenges: Finger dexterity, lip flexibility, phrasing, intonation, range
Range: BB-flat to B-flat¹

Subsequent Work

Composer/Arranger: Ray Steadman-Allen (b. 1922)
Title: *The Conqueror*
Publisher: Salvationist Publishing and Supplies, Ltd.

Salvation Army composer George Marshall is somewhat of a mythical figure in Salvation Army history. In 1918, at the age of thirty, he was already gaining international renown as a composer and bandsman of the Salvation Army South Shields Corps when a mining accident left him paralyzed from the waist down. On the verge of death, George Marshall survived the accident against all odds and lived to compose many brass band, choral, solo works, and marches that became famous in the Salvation Army repertoire.⁸

“Ransomed,” like many solos of its time, is written in a theme and variations style. Published in 1936, the euphonium solo is based on the hymn “In Evil Long I Took Delight” by John Newton of “Amazing Grace” fame. While the solo has its challenges, it is accessible for advanced high school or early college players. Contrasting lyrical and technical sections allow performers to demonstrate many facets of their playing. Steven

⁸ Arch R Wiggins, *Triumph of Faith: George Marshall, O.F.* (London: Salvationist Publishing and Supplies Ltd., 1958), 1-6.

Mead and Nicholas Childs have recorded “Ransomed” with piano and brass band accompaniment, respectively.

The introduction of “Ransomed” is marked *Alla scherzando* with a marked tempo of dotted half note equals 76. This opening section, like much of the solo, is written in a 3/4 waltz. The piano and euphonium perform a call and response gesture with the euphonium answering in fast eighth notes. Finger/tongue coordination is the challenge in this section. A brief cadenza ending on a fermata F concludes the introduction. The piano then begins another waltz-like vamp that leads to the theme of the piece.

The theme, based on a secular tune, is marked considerably slower than the introduction at dotted half note equals 54. Performers should feel free to play the theme ten to twenty beats faster to make the phrasing easier. On the recordings by Steven Mead and Nicholas Childs, the theme is played at the same tempo as the introduction. Keeping the tempo consistent through the introduction and theme allows for a more simple transition into the subsequent variations. Upon conclusion of the theme, the piano plays a sixteen-bar interlude before starting the first variation marked *Con vivacita*.

The first variation continues the 3/4 waltz theme and is marked at dotted half note equals 69. Depending on which performance tempo is chosen, this variation may be slower or faster than the theme. The first variation consists of a series of slurred eighth note passages. Care should be taken to maintain the 3/4 feel through this section.

Breath control is a challenge in this variation as the performer is asked to make long phrases. The variation ends with an arpeggiated figure ending on high b-flat¹. The piano plays another interlude before leading to the next variation.

The second variation is marked *Con agilita* and maintains the tempo from the first. It is similar in that the second variation also consists of eighth note passages; however, the figures involve more articulations and covers a larger range. The second half of this section introduces a triplet section that requires fast finger dexterity, and also ends with an arpeggiated triplet figure on high b-flat¹. A long piano interlude leads to the third variation, which is much slower than the previous two, and shifts to the minor mode.

The third variation is marked *Adagio* with an indicated tempo of quarter note equals 60. This variation has a sad and woeful character, starkly contrasting the previous variations and switches to 4/4 time. In this section careful breath placement is needed to achieve good phrasing. Intonation is also a challenge. The conclusion of the *Adagio* section consists of the euphonium performing a repeated sixteenth-note figure in counterpoint with the piano. This figure progressively gets softer and slows in tempo, leading to the second cadenza of the work. This brief cadenza contains sixteenth note figures that can be played in a number of ways, depending on the preferences of the player. The final low B-flat of the cadenza can be played an octave lower on pedal BB-flat if desired.

After the cadenza another piano interlude leads to the final variation, another 3/4 waltz. The variation is marked *Molto allegro* at quarter note equals 88; however, faster tempos can be chosen for virtuosity and to facilitate the eight-bar phrases given the places to breath. This final variation consists of more quarter note/eighth note figures, which repeat and sequence, ending on high b-flat¹. Because the last note is held out over seven measures, the piano should increase in tempo to end with the soloist.

“Ransomed” is another example of classic Salvation Army soloistic writing similar to the “Song of the Brother,” but is more accessible to early college or advanced high school players. A recommended subsequent work is Ray Steadman-Allen’s “The Conqueror,” another theme and variations work with a higher level of difficulty.

In Evil Long I Took Delight

*In evil long I took delight,
Unawed by shame or fear,
Till a new object struck my sight,
And stopped my wild career:*

*I saw One hanging on a Tree
In agonies and blood,
Who fixed his languid eyes on me,
As near His cross I stood.*

Composer/Arranger: Edward Gregson (b.1945)
 Title: *Symphonic Rhapsody for Euphonium*
 Instrumentation: Euphonium and Piano
 Publisher: Salvationist Publishing and Supplies, Ltd.
 Copyright: 2010 (piano reduction)
 Length: 9:50
 Key: F Minor/F Major/G Minor/
 Movements: 1
 Meter: 4/4 – 5/4 – 6/4
 Tempo: Allegro bravura (112)/ Poco allegretto (126)/ Andante con moto (60)/ Allegro deciso (112)
 Challenges: Range, double/triple tonguing, cadenzas, endurance
 Range: C to c²

Subsequent Work

Composer/Arranger: William Himes (b. 1949)
 Title: *Journey into Peace*
 Publisher: Salvationist Publishing and Supplies, Ltd.

Edward Gregson is an English composer born at the end of World War II. He gained notoriety as a composer in 1967 with his *Brass Quintet* and has composed many works for solo instruments including his *Concerto for Tuba* (1976), which is now part of the standard tuba repertoire. He began the “Symphonic Rhapsody for Euphonium” in 1964, but did not complete it until some years later, publishing it in 1976.⁹ Gregson is still active as a composer today. The piano reduction used in this project was published in 2010.

The work is based on the hymn chorus “We’ll Roll the Old Chariot Along,” which is taken from a sea chantey of the same name.¹⁰ When the Salvation Army adopted the tune, the harmony was altered to be more appropriate for liturgical settings. Gregson

⁹ Lewis Foreman, "Gregson, Edward," in Grove Music Online/Oxford Music Online, <http://www.oxfordmusiconline.com> (accessed January 17, 2012).

¹⁰ *The Song Book of the Salvation Army* (Verona, NJ: Salvationist Publishing and Supplies, Ltd, 1987), 318.

primarily uses the rhythm of the hymn to build the “Symphonic Rhapsody,” and creatively uses a modal approach to the harmonic style. The work is structured as a single movement with varying lyrical and virtuosic sections. Nicholas Childs recorded the work with brass band accompaniment.

The introductory *Allegro bravura* section is in F minor and begins with the euphonium creating a modal character on the dominant chord and is in 4/4 time. The tempo is marked at quarter note equals 112. The introduction is highly rhythmic; decisions should be made on style as few articulations are marked. In general, a lighter style is appropriate at the beginning, reminiscent of the original sea chantey. The actual hymn melody enters just as the music modulates to F major. This is the only place in the entire work where the hymn tune is present in its entirety. It should be noted that there are large lyrical sections of the work that have no indicated slurs, though the performer is free to add them. Nicholas Childs slurs the majority of the piece on his recording. After the hymn melody there is a long piano interlude, which may be shortened in live performance that leads to the *Poco allegretto* section.

This section of the rhapsody increases the tempo to quarter note equals 126 and is in 5/4. Though this section is lyrical, the performer should keep the tempo and rhythm moving forward. The range of this section is challenging, staying in the mid to upper register covering f to b-flat¹. Another piano interlude slows the tempo, dropping to almost half speed at quarter note equals 60.

The *Andante con moto* section is a long, lyrical area, demonstrating variations on the thematic material in a variety of modes. Intonation is challenging as the range hovers around the fifth and sixth partials. Midway through this section the first cadenza appears.

The performer will need to coordinate carefully with the piano, which plays in certain places within the cadenza. The end of this section leads *attacca* to the *Allegro deciso* section.

This section is marked at quarter note equals 112 but may be taken faster to achieve the marked phrases. Excellent finger-tongue coordination is needed to successfully negotiate the sixteenth note runs. Midway through, the euphonium has a long scalar descent ending on C before the start of another cadenza. Again, the performer must coordinate with the brief piano entrances.

The next section, *Come prima*, recapitulates the introductory phrase in the original tempo. Though no other tempo markings are present through the end of the work, the performer is at liberty to *accelerando* to a faster tempo, making the long phrases playable. A brief quote from the hymn tune is played before the virtuosic ending requiring good slur/double tongue coordination and stamina in the high register. The piece concludes with a series of whole notes on c², which descend and end on low F. “Symphonic Rhapsody for Euphonium” offers many technical and musical challenges for the performer and is appropriate for serious study at the undergraduate and graduate levels.

A suggested subsequent work is “Journey Into Peace” by William Himes. This work, like the rhapsody, offers a modal approach to the music and is highly demanding, both lyrically and technically.

And We'll Roll the Old Chariot Along

*And we'll roll the old chariot along,
And we'll roll the old chariot along,
And we'll roll the old chariot along,
And we won't drag on behind.*

Composer/Arranger: Norman Bearcroft (b. 1926)
Title: *Timepiece*
Instrumentation: Two euphoniums and Piano
Publisher: Salvationist Publishing and Supplies, Ltd.
Copyright: 2005
Length: 9:30
Key: F Major/G Minor/C Major/
Movements: 1
Meter: 4/4 – 2/4
Tempo: Allegro con fuoco (126)/ Allegro vivace (132+)/ Andante con espressivo (72)/ Allegro scherzando (132+)
Challenges: Range, endurance, double tonguing, ensemble coordination
Range: D to c²

Subsequent Work

Composer/Arranger: Ivor Bosanko (b. 1936)
Title: *I'll Not Turn Back*
Publisher: Salvationist Publishing and Supplies, Ltd.

“Timepiece” is a work for euphonium duet written by Salvation Army composer Norman Bearcroft. The work is based on the famous folk tune “My Grandfathers Clock” by Henry Clay Work.¹¹ The piece is written in one large movement in theme and variations form. The music makes many allusions to clocks as a reference to the folk tune. The piece is one of the few duets for euphonium in the Salvation Army repertoire, and presents many ensemble challenges between the euphoniums and piano. Derick Kane, Steven Mead, and the Childs Brothers (Robert and Nicholas) have recorded “Timepiece” with brass band accompaniment.

The work begins with a quick rhythmic motive played in thirds by the two euphoniums, leading to the “Grandfather’s Clock” melody in F major. The written tempo is marked at quarter note equals 126, with the euphonium duo playing the theme in

¹¹ Dale Cockrell, "Work, Henry Clay," in Grove Music Online/Oxford Music Online, <http://www.oxfordmusiconline.com> (accessed February 20, 2012).

octaves. The first euphonium part is written high in the upper register from c¹ to b-flat¹ in this section. It should be noted that the first euphonium part is the higher of the two throughout the work and can be very taxing. The first and second euphonium parts can be switched at will to ease the burden of the high first part. In the second half of the melody, the euphoniums play in harmony before ending the melody once again in unison octaves. Intonation is challenging here and throughout the piece as the first euphonium is consistently written in the fifth and sixth partials.

The next section is marked *Allegro vivace* and shifts to the key of G minor. The tempo is marked at quarter note equals 132, but can be played faster for virtuosity. The piano has a brief clock-like introduction before the euphoniums enter with a slur two-tongue-two sixteenth-note passage that trades off every measure or half measure. Double tonguing may be needed depending on tempo. Particular care should be taken when handing off the melodic line between players to give the effect of one constant line. The first euphonium again has the higher of the two parts. The *Allegro vivace* section is very brief and is in stark contrast with the next section, which is slow and lyrical.

The *Andante con espressivo* section is marked at quarter note equals 72 and shifts the ensemble to the key of C major. Here, the euphonium duo plays an original melody by Norman Bearcroft. Intonation becomes very difficult in this section, as the harmony is written more than an octave apart in the euphoniums. After the duo repeats the melody, the melodic material shifts to the piano and the euphoniums become the accompaniment, playing a sixteenth-note variation over the melody that rises to the upper register. The range of the piece is largest in this section with the first euphonium playing from G to c². The second half of the lyrical section places the euphoniums in unison octaves before

returning to the sixteenth note motive. The euphonium duo has a short break while the piano references the “Grandfather’s Clock” melody, ending on a forte cadence that precedes a brief cadenza between the two euphoniums.

The euphonium duo then plays a short contrapuntal cadenza leading back to the lyrical melody. It should be noted that this section is long and demanding of both players, especially the first euphonium.

The slow lyrical section ends with a long fermata and abruptly jumps to the next marked *Allegro e scherzando* at quarter note equals 132. Another clock motive in the piano begins the section before the euphonium duo enters, reprising a fragment of the original melody. At rehearsal *M* the euphonium duo plays a unison melodic line that leads into another virtuosic section that has the euphoniums trading sixteenth note lines similar to the previous fast section. The *scherzando* section leads to the second cadenza of the piece. This cadenza is comprised of a sequence of fanfares played in canon. At the conclusion of the cadenza the piano reprises its role as a “clock” and leads to the conclusion. The ending has the euphoniums written in unison rhythms in an ascending line that ends in thirds on a¹ and c².

“Timepiece” is a difficult work that presents unique challenges in ensemble, range, and virtuosity, but would be appropriate for upper level undergraduate or graduate students. A suggested subsequent work for euphonium duo is Ivor Bosanko’s “I’ll Not Turn Back,” which was originally written for euphonium and cornet, but is frequently performed with two euphoniums.

Grandfather's Clock (folk lyrics)

My grandfather's clock
Was too large for the shelf,
So it stood ninety years on the floor;
It was taller by half
Than the old man himself,
Though it weighed not a pennyweight more.
It was bought on the morn
Of the day that he was born,
And was always his treasure and pride;
But it stopped short
Never to go again,
When the old man died.

(Chorus)

Ninety years without slumbering,
Tick, tock, tick, tock,
His life seconds numbering,
Tick, tock, tick, tock,
It stopped short
Never to go again,
When the old man died.

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APPENDIX A
PUBLISHER'S ADDRESS

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66-78 Denington Road
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NN8 2QH
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APPENDIX B

EUPHONIUM RANGE NOTATION

Figure 1. Notation used to designate ranges of the selected euphonium solos.

The figure shows a musical staff in bass clef with five measures. The notes and dynamic markings are as follows:

- Measure 1: Note on the second line (C2), dynamic marking $\overline{8^{vb}}$ below the staff.
- Measure 2: Note on the first space (B1), dynamic marking $\overline{8^{vb}}$ below the staff.
- Measure 3: Note on the first space (B1), dynamic marking $\overline{8^{vb}}$ below the staff.
- Measure 4: Note on the second line (C2), dynamic marking $\overline{8^{va}}$ above the staff.
- Measure 5: Note on the second line (C2), dynamic marking $\overline{8^{va}}$ above the staff.

Below the staff, the following labels are aligned with the measures:

- CC to BB
- C to B
- c to b
- c¹ to b¹
- c² to b²

APPENDIX C
SOLO AND DUET PARTS

THE SONG OF THE BROTHER

Solo for Euphonium B \flat

Bandmaster ERIK LEIDZÉN

The musical score is written for Euphonium B \flat and consists of ten staves of music. It begins with the tempo marking "Allegro moderato M. J. = 104" and a dynamic of *mf*. The score includes several marked sections: Section A is marked "acc." and "ad lib."; Section B is "Andante espr. M. J. = 63" with a dynamic of *mp*; Section C is marked "Allegro moderato M. J. = 104-112"; Section D is "Molto allegro M. J. = about 120" with "stacc. e leggero" and "simile" markings and a dynamic of *mf*; Section E is "Allegro moderato M. J. = 104-112"; and Section F is "Larghetto M. J. = about 52" with a dynamic of *f*. The score also includes various performance instructions such as "Tempo I", "rall.", and "7" (likely indicating a seven-measure rest or phrase).

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This page of musical notation contains several systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics such as *ff*, *dim.*, *accel.*, and *f*. A circled letter 'J' is placed above the first staff. The second system continues the piano accompaniment with a *rit.* marking and a circled letter 'K' above the staff, which is labeled *Allo. modto.* The third system shows a change in key signature to one sharp (F#) and includes a circled letter 'L' above the staff, labeled *Vivo* and *mf*. The piano accompaniment continues with a *cresc.* marking. The fourth system is marked *OSSIA* and includes dynamics *ff*, *fz*, *mf*, *p*, and *accel. e cresc.*. The fifth system is marked *veloce* and includes *trm trm* markings. The sixth system is marked *a tempo* and includes a circled letter 'M' above the staff, labeled *Presto M. J = 132*. The seventh system includes a *tr* marking and a circled letter 'N' above the staff. The eighth system includes a *molto rit.* marking and a circled letter 'O' above the staff. The page concludes with a *ff* dynamic marking.

RANSOMED

Solo for Euphonium B \flat

Bandmaster G. MARSHALL

Alla scherzando M. \dot{c} = 76

Allegro mod. M. \dot{c} = 54

Con vivacita M. \dot{c} = 69

Con agilita

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② *mp* *f* **Ⓜ** *Un poco più mosso*

① **Ⓜ** *Adagio* *M. ♩ = 60*

p *mf* *f* *mp*

mf *f* *mp*

dim. *p*

① *Cadenza ad lib.* *mf* *poco cresc.*

poco string. *rall.* *f* *cresc.*

Ⓜ *Tempo I* *mf* **Ⓚ** *Molto allegro* *M. ♩ = 88*

cresc.

f *cresc.*

Ⓜ *Presto* *ff* *f* *f*

mf *cresc. poco a poco*

ff

10. Ochills

ERNEST RANCE
arr. DERICK KANE

Andante con moto $\text{♩} = 72$ **A**

mf

8 **f**

15 **mf** **f** D.C. **f**

22 **mf** **rall.** **p**

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104 **J** *mf* 1. 3

108 **K** *mp* *teneramente* 1.

113 2. *con calore* **L** *rall.* 4 2

122 **M** *f* **Allegro vivace** ♩ = 138

128 **N** *mf* **Più mosso** ♩ = 160

132

135 *f* *mf*

139 **O** 3 *mf* 3

145 **P** 1 *f* **Q** *f* **Meno mosso** ♩ = 132 8

157 **R** *mf* *f* 1

165 *mp* *mf* *ff* *mf* *accel.*

171 **S** *f* **Trionfale** ♩ = 152 1 1 2 *mf cresc.* **T** *ff* *tr*

181 2 *f* *ff* *molto rit.*

Symphonic Rhapsody for Euphonium

SOLOIST B.C.

EDWARD GREGSON
piano reduction by BRIAN BOWEN

Allegro bravura $\text{♩} = 112$

f

mp **f** **mf**

mf **mf** **f**

f **mf dolce**

B

C con brio $\frac{4}{4}$ 1. $\frac{4}{4}$ 2. $\frac{4}{4}$ **molto rit.** **D Poco allegretto** $\text{♩} = 126$

mf legato

rit. **a tempo**

poco rit. **a tempo** **rit.**

E a tempo

mf

molto rit. **2**

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Soloist B \flat

81 **F** Andante ma con moto e con espressione $\text{♩} = 60$
mf *mp* *cresc.*

88 *mf* *mf*

94 *f* *mf* *f* *mf*

98 *riten. cadenza ad lib.* *tr* *a tempo* *mf*

100 **G**

104 3

111 **H** poco rubato
mf espress.

116 *tr* 1

122 **I** Allegro deciso $\text{♩} = 112$

126 3 3

129 1. 3

Soloist Bb

135 **9** **J** *f* **7**

147 **5** **6** **6** **5** **5**

151 **5** **5** *rit.*

154 *cadenza* **3**

156 **K** *Come prima* $\text{♩} = 112$ **1** *f*

161 **3** **1** **L** *mf*

167

172

175 **M** *stringendo a vivace* **1** *f*

180 *allargando*

183 *vivace* **3** *ff* *rall.* **vc**

14. Timepiece

NORMAN BEARCROFT

Allegro con fuoco ♩ = 126

Measures 1-7. Treble and bass staves. Dynamics: *f*, *p*. First endings marked with '1'.

Measures 8-14. Treble and bass staves. Dynamics: *mf*. Section A marked with 'A'.

Measures 15-21. Treble and bass staves.

Measures 22-28. Treble and bass staves. Section B marked with 'B'.

Measures 29-35. Treble and bass staves. Dynamics: *f*, *mf*. Section C marked with 'C'.

Measures 36-44. Treble and bass staves. Dynamics: *mp cresc.*. Section D marked with 'D'.

Measures 45-50. Treble and bass staves. Dynamics: *f dim.*, *p*. Section E marked with 'E'.

56 **F**
mf
1
mf

59 **G**
1

62
1
1
1

66

69 **H**
1
f
1
mp
f
mp

74 **I**
Andante con espress. ♩ = 72
1
mp
f
mp
f
mp

79
1. 2. 3
3

22

86 **J** con calore e legato

mp f

92

mp

97

mf f

103 **K** a tempo

3 rit. p mf

113 **L** Allegro e scherzando ♩ = 132

rall. e morendo pp mf dim.

124 **M**

mp legato

134 **N**

f

141 *f* 1 1

146 **O** *legato* 2 1 2

154 **P** *mf* *f* 7 7

165 **Q** *f* *mp* *mp* *molto riten.* 2 1 2

175 **R** *mf* *mp* *f* *accel.*

176 **S** *accel.* *p cresc.* **T** *Presto* ♩ = 152 1 1

184 *f* *molto rall.* *molto rit.* *ff* *ff*

APPENDIX D
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Andy Draper <andy.draper83@gmail.com>

Permission to study Salvation Army works

2 messages

Andy Draper <andy.draper83@gmail.com>

Sat, Nov 19, 2011 at 3:17 PM

To: trevor.caffull@sp-s.co.uk

Mr. Caffull,

Hello, my name is Andrew Draper. I am a Doctoral student in music performance at Arizona State University and I am writing to ask for your permission to research and record a variety of Salvation Army Euphonium solos for my dissertation.

The solos I plan to use in my project are:

The Song of the Brother - Erik Leidzen
Ransomed - George Marshall
The Better World - Norman Bearcroft
Ochills - Ernest Rance
Timepiece - Norman Bearcroft
Heart in Heart - Ivor Bosanko
Symphonic Rhapsody for Euphonium - Edward Gregson

This project will involve recording these works with piano, and will be accompanied by an analytical document. This recording will be STRICTLY academic.

There are no plans to publish or produce a commercial recording at this time.

All solo and piano parts have been purchased. Thank you for your time and consideration and I look forward to hearing from you

Sincerely,

Andrew

Trevor Caffull <Trevor.Caffull@sp-s.co.uk>

Fri, Nov 25, 2011 at 10:24 AM

To: Andy Draper <andy.draper83@gmail.com>

Hello Andrew,

Many thanks for contacting us regarding you recording plans to support your academic studies. Please accept this response as permission to make these recordings without licence, on the basis that there will be no commercial element or re-sale of the recorded

material.

Please accept my best wishes in your studies.

With kind regards.

Trevor Caffull

Trevor P. Caffull
Managing Director

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BIOGRAPHICAL SKETCH

Andrew Draper began his musical training in Houston, Texas where he studied euphonium performance at the University of Houston Moore's School of Music with Trombone/Euphonium professor Michael Warny. Upon graduation in 2006, Mr. Draper was appointed to the music department of the Salvation Army, Texas Division. There, he helped to develop and implement music programs for at-risk youth throughout the state of Texas. During this time Mr. Draper performed with many Salvation Army brass bands such as *Texas Brass* and *The Southern Territorial Band* of the Salvation Army. His involvement with Salvation Army Music has taken him on tours of Canada, Chile, Trinidad and Tobago, Mexico, Costa Rica, Fiji, and the United States. In 2008 he began studying tuba and euphonium with Samuel Pilafian at Arizona State University, earning a Master of Music degree in 2010 and a Doctor of Musical Arts degree in 2012.

Mr. Draper can be found on the following recordings: *Giannini: Symphony No. 3; Praeludium and Allegro; Variations and Fugue* with the University of Houston Wind Ensemble (Naxos 2006), *Blessings!* with the Salvation Army *Texas Brass* (SP&S 2008), and *Footprints* (Potenza Music 2009). Mr. Draper can also be found on a recent recording by the *Arizona State Tuba-Euphonium Ensemble*. This recordings is scheduled for release in 2012.

In 2011 Mr. Draper was appointed instructor of tuba/euphonium at Paradise Valley Community College in Phoenix, Arizona where he is also the director of the PVCC Tuba-Euphonium Ensemble.

Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. Gail performs often at Arizona State University and in the Phoenix area with university faculty, students, and guest artists. She has served as an official accompanist for International Clarinet Association ClarinetFests in Tempe, Columbus, Ostend, Tokyo, and Norman, International Trumpet Guild, International Double Reed Conferences and the National Flute Conventions, the national trumpet competition in Fairfax, Virginia, as well as being the featured collaborator at the Oklahoma Clarinet Symposium for many years in Norman, Oklahoma.

She has performed in concert with guest artists and performers from around the globe. Gail can be heard on the soon to be released "Mythos" with Jana Starling, clarinet, PotenzaMusic, the recently released "Child's Play" with Kelly Johnson, clarinet, on PotenzaMusic, "Inside Out" with Tom McCaslin, tuba, on Crystal Records as well as the also recently released "On Coming Traffic" with Robert Spring, "Les Adieux: Music of Franz Strauss" with John Ericson, horn, "David Hickman Masterclass Series" with David Hickman, trumpet, "Cornet Fantasie" with Joshua Whitehouse, trumpet, and "From the Balcony" with Matt Tropman, euphonium all on Summit Records.