

More About SONATINA FOR EUPHONIUM AND PIANO

Seventh in my series of wind sonatinas, this piece was written for no particular player or occasion: it was just time for a new one. In the brass, I had been producing them in band score order, so already having finished pieces for trumpet, horn and trombone, the euphonium was up next.

This piece is also intended for the closely-related baritone, and an extra solo part is included for those who play that instrument in treble clef. Using that part, it can also be played on tenor saxophone (with only one isolated note possibly needing to be taken up an octave).

Here is the preface to the score:

As the title indicates, **Sonatina for Euphonium and Piano** closely follows sonata form on a somewhat smaller scale. Tonality and tonal relationships are basic to sonata form, and in this sonatina, the tonal relationships within and between the movements are all based on seconds.

The first movement, *Allegro moderato*, is a fairly strict sonata-allegro in A minor.

The *Andante* second movement is a theme and variations in Ab major, an enharmonic minor second relationship to the outer movements.

The finale, *Vivace*, is an abridged sonata-rondo in the home key of A minor.