

Follies and Anomalies

for Euphonium Quintet

Zoe Gougousidis

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*this piece was originally performed by and written for the
Sydney Conservatorium of Music Euphonium Class, 2020*

Follies and Anomalies was originally composed in 2020 for Euphonium Quintet.

This work was digitally premiered on the 4th of November 2020 at the Sydney Conservatorium of Music. It was performed by Brad Lucas (Euphonium 1), Zoe Gougousidis (Euphonium 2 and Euphonium 4), Joseph Jelic (Euphonium 3), Josh Clark (Euphonium 5).

This is a **concert pitch** score.

Duration: c. 5 minutes

This piece aims to explore the extremes possible on the euphonium through experimentation in techniques, tone colour and expression. The theme of extremes and experimentation is reflected in the title, with 'anomalies' meaning a deviation from the norm and expectation, and 'follies' adding a sense of whimsy and foolishness.

Extremes are used in the following ways:

1. Chance Melody

Rhythms and chromatic notes are assigned to numbers on dice, which are then rolled to determine the melody. Dice were rolled until four bars of rhythms were filled, then rolled again until every note had a pitch.

2. Extremes of Pitch

The overall range of the piece is five octaves, playing in the extremely high and extremely low (pedal) notes in the euphonium's register.

3. Graphic Score Cadenza

A graphic score cadenza is used in this piece, allowing freedom of expression for the player. A graphic score guide is also included.

4. Extended Techniques

Extended techniques appear throughout the piece, including multiphonics, flutter tongue, and alternate fingering trills. These all add tone colour variety to the piece.

5. Percussive Effects

There are four percussive effects used in this piece, utilising the materials and physical properties of the instrument to again expand tone colour.

6. Limitation

The limitation in this piece is through the use of a homogenous ensemble, limiting the tone colours and other musical elements.

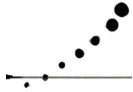
This piece aims to spotlight the versatility and quality of the euphonium, which is often an under-utilised instrument. Being a euphonium player, I wanted to demonstrate the many different tone colours and effects that can be achieved through the extremes and experimentation, as well as the beautiful tone of the instrument, shown in the more tonal and chordal sections of the piece.

Graphic Score Guide:

Note: for all shapes, distance from stave line indicates pitch. Stave line indicates medium pitch. The higher the shape from this line, the higher the pitch. The lower the shape, the lower the pitch. The steepness of the shape indicates speed of note changes for runs.



1. single note, thickness indicates dynamic volume



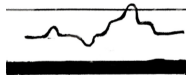
2. detached notes, ascending, thickness of circle indicates dynamic



3. single note, thickness indicates dynamic



4. fast run descending, thickness indicates dynamic



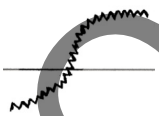
5. multiphonics - thin line shows is sung, bottom line is single played note



6. detached notes, repeated pitch, thickness of circle indicates dynamic



7. single note, thickness indicates dynamic



8. ascending run, flutter tonguing/growling



9. mixed intervals - top note stays the same, the others descend



10. single note, stagnant dynamic



11. ascending run, thickness indicates dynamic



12. two detached notes followed by long note, thickness indicates dynamic

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Whimsically ♩ = 120

Euphonium 1

Euphonium 2

Euphonium 3

Euphonium 4

Euphonium 5

tap bell with fingernails

hit mouthpiece in instrument *mf*

mf

hard press on valves

mf

higher x indicates press down
lower x indicates valve release

stomp

mf

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

hold until other players are ready

p

3

3

prepare to play

prepare to play

prepare to play

prepare to play

17

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

ff

ff

ff

ff

ff

21

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Euph. 5

f

f

f

f

f

mf

mf

mf

mf

mf