

Blues & Cakewalk

For Euphonium and Piano

Rik Stevens

1 Blues $\bullet = 80$ $\text{♪} = \text{♪} = \text{♪}$ $\text{♪} = \text{♪} = \text{♪}$

Solo

Piano

mf

mf

6

6

11 *f*

11 *f*

(A)

(B)

16

Bass line for measures 16-20. The key signature is one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is placed over the C5. The line continues with quarter notes D5, E5, and F#5, followed by quarter notes G5, A5, and B5. A circled 'C' chord symbol is positioned above the staff. The line concludes with quarter notes C6, B5, and A5, followed by quarter notes G5, F#5, and E5. A dynamic marking of *mf* is located below the staff.

16

Piano accompaniment for measures 16-20. The right hand features a complex texture of chords and triplets. The left hand provides a steady eighth-note accompaniment. A circled 'C' chord symbol is placed above the right-hand staff. A dynamic marking of *mf* is positioned between the staves.

21

Bass line for measures 21-25. The key signature changes to one flat (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The line continues with quarter notes D5, E5, and F#5, followed by quarter notes G5, A5, and B5. The line ends with quarter notes C6, B5, and A5, followed by quarter notes G5, F#5, and E5.

21

Piano accompaniment for measures 21-25. The right hand continues with complex chordal textures, and the left hand maintains an eighth-note accompaniment.