PETER GRAHAM

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Volume I

MUSIC FOR BRASS BAND

PhD Submission

University of Salford

Institute for Social Research
Music, Media and Performing Arts Research

1999
DIMENSIONS

Symphonic Study for Brass Band

PETER GRAHAM

Brass Band score

BOOSEY & HAWKES

music for brass band

Sole selling agents:

STUDIO MUSIC COMPANY

77-79 Dudden Hill Lane
London NW10 1BD, England
Allegro moderato \( \frac{\hat{b}}{\hat{c}} \) 120

Symphonic Study for Brass Band

PETER GRAHAM

Duration
approx. 8 mins.

**DIMENSIONS**

**BOOSEY & HAWKES BRASS BAND JOURNAL No. 936**

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Andante mesto
PRISMS
Symphonic Study No. 2 for Brass Band
by
PETER GRAHAM
Rosehill Music
PRISMS

Symphonic Study No. 2 for Brass Band

by

PETER GRAHAM

Rosehill Music
Prisms
Symphonic Study No. 2 for Brass Band

Maestoso (L.40)

Duration 1½ mins.
Cantabile

Eb Soprano Cornet
Solo Bb Cornet
Repiano Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Eb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st Bb Baritone
2nd Bb Baritone
1st Bb Trombone
2nd Bb Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion

I

Percussion II
Eb Soprano
Cornet

Solo Bb
Cornet

Repiano Bb
Cornet

2nd Bb
Cornet

3rd Bb
Cornet

Bb Flugel
Horn

Solo Eb
Horn

1st Eb Horn

2nd Eb Horn

1st Bb
Baritone

2nd Bb
Baritone

1st Bb
Trombone

2nd Bb
Trombone

Bb Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion

10
A little faster ($i=\pi$)
Eb Soprano Cornet
Solo Bb Cornet
Repiano Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Bb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st Bb Baritone
2nd Bb Baritone
1st Bb Trombone
2nd Bb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion
Eb Soprano Cornet
Solo Bb Cornet
Repiano Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Eb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st Bb Baritone
2nd Bb Baritone
1st Eb Trombone
2nd Eb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion

accel. Lively (J-male)
The Essence of Time
The Essence of Time

The book of Ecclesiastes, Chapter 3, commences:

“To everything there is a season, and a time to every purpose under heaven;
a time to be born;
a time to dance;
a time to love;
a time to hate;
a time to die;
a time to mourn;
a time for war;
a time for peace.”

The above extracts are each represented by a variation, or part variation, which attempt a musical portrayal of the individual characteristics of the moods of the activities listed. The ‘essence’ is for the interpreter and listener to decide.

Peter Graham

Rosehill Music Publishing Company Limited
Harold Charles House, 64a London End,
Beaconsfield, Bucks. HP9 2JD
The Essence of Time

A time to be born...

Fast and brilliant (J.C.168)

Peter Graham
Leggero J. 126

A time to dance...
A time to hate...
molto rall.

A time for war...

Alla marcia J., 106
<table>
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<tr>
<th>Instrument</th>
<th>Score</th>
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<tr>
<td>Eb Soprano Cornet</td>
<td></td>
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<tr>
<td>Solo Bb Cornet</td>
<td></td>
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<tr>
<td>Repiano Bb Cornet</td>
<td></td>
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<td>2nd Bb Cornet</td>
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<td>3rd Bb Cornet</td>
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<td>Bb Flugel Horn</td>
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<td>Solo Eb Horn</td>
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<td>1st Eb Horn</td>
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<td>2nd Eb Horn</td>
<td></td>
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<tr>
<td>1st Bb Baritone</td>
<td></td>
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<tr>
<td>2nd Bb Baritone</td>
<td></td>
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<tr>
<td>1st Bb Trombone</td>
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<td>2nd Bb Trombone</td>
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<tr>
<td>Bass Trombone</td>
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<td>Bb Euphonium</td>
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<tr>
<td>Bb Bass</td>
<td></td>
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<tr>
<td>Percussion</td>
<td></td>
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</tbody>
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accel......... (molto)......... 35 Scherzando J=164
Allargando
To Gillian and Brian

On Alderley Edge

PETER GRAHAM

Full Score

Commissioned by John Street, Managing Director of Egon Publishers Ltd., for the 1997 Boosey & Hawkes National Brass Band Championship Finals, Championship Section
COMPOSER'S NOTE

The North Cheshire village of Alderley Edge is dominated by a 600 foot wooded escarpment (known locally as the Edge) where evocatively titled landmarks such as Wizard's Well, Stormy Point and The Devil's Grave have inspired storytellers for centuries. This work presents a musical portrayal of many of these sites and also recalls some of the legends which have arisen from them. In dealing with the subjects of the forest, myths and folklore, parallels with the German Romantic Opera tradition became apparent to me and it seemed appropriate to draw upon sources and in some cases the language of that particular period in music history. Hence the references to Weber's masterpiece Der Freischütz and the ideas of a redemption theme and the triumph of good over evil. This latter notion also has a resonance with the brass band test-piece tradition of Percy Fletcher, Cyril Jenkins et al. It is therefore perhaps doubly fitting, as we approach the millenium, for a nostalgic reminder of both the ethos and style of this period in the development of the brass band repertoire.

The music itself could be considered to be a series of tone pictures. The Armada Beacon (the highest point on the Edge from where the advance of the Spanish Armada was signalled) presents some musical fireworks with a Spanish twist. The timeless nature of the ancient Golden Stone (reputed to have mythical properties) is evoked by a chaconne while the machine-like drive of the Engine Vein Mine is represented by a meccanico section. The Holy Well is outlined by the redemption theme (a pastiche aria) while in Stormy Point fragments of the Dies Irae can be heard against the brooding storm music. The Devil's Grave (making reference to the Wolf's Glen scene from Der Freischütz) completes the core of the work which is framed by a Prologue and Epilogue. The Prologue sets the forest scene in the offstage horn call which also makes reference to the most enduring of the legends of Alderley Edge. A subterranean cavern is said to house a sleeping army who will rise if ever the country is in peril. Entrance to the cavern is by way of iron gates which are hidden in the landscape. Locals have their own ideas of the whereabouts of the gates and it is said that music (the horn call) from the cavern can still be heard at nights. In true local tradition I have signposted the entrance with a melody woven into the fabric of one of the landmarks. The mystery continues!

Peter Graham, June 1997

ABOUT THE COMPOSER

Peter Graham was born in Scotland and was educated at the University of Edinburgh, Moray House College and latterly Goldsmiths' College where he studied composition with Edward Gregson. His varied career has included spells in New York and London working in SA music publishing. He is presently a Senior Lecturer in Music at the University of Salford, Editorial Director of Gramercy Music Publishing and Music Associate of the Black Dyke Band.
On Alderley Edge

PROLOGUE
Adagio \( J = 60 \)

Harmon mute (tube extended)

On Alderley Edge

PETER GRAHAM

Soprano Cornet Eb
Solo Cornet Bb
Repiano Cornet Bb
2nd Cornet Bb
3rd Cornet Bb
Flugel Horn Bb
Solo Horn Eb
1st Horn Bb
2nd Horn Eb
1st Baritone Bb
2nd Baritone Bb
1st Trombone Bb
2nd Trombone Bb
Bass Trombone
Euphonium Bb
Bass Eb
Bass Bb
Percussion 1
Percussion 2
Percussion 3

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Solo (open (offstage, distant))
Poco piu mosso e cantabile

Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass Eb
Bass Bb
Perc. 1
Perc. 2
Perc. 3

Return to seat
Both open
Open
Open
Open
Open
Solo (open)
Solo (open)
Bell tree

Solo (open)
ENGINE VEIN MINE
Meccanico J = 164

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass Ed
Bass Fb
Perc. 1
Clash cym. (choke)
Perc. 2
Claves
Perc. 3
M Poco a poco accel.
THE HOLY WELL
Andante misterioso  \( j = 76 \)
Andante espressivo  \( J = 72 \)
STORMY POINT
Allegro agitato $J = 168$

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E↑
Bass B↑
Perc. 1
Perc. 2
cresc.
fp
cresc.
Perc. 3
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass Eb
Bass Bb
Perc. 1
Perc. 2
Perc. 3

Three st. mutes

Open mp
St. mute
St. mute
St. mute
St. mute
St. mute

Three st. mutes

Open **
SOPHIE
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass Eb
Bass Bb
Perc. 1
Perc. 2
Perc. 3

EPILOGUE
Andante espressivo \( \text{j} = 72 \)

\( \text{mp} \)
\( \text{p} \)
\( \text{mf} \)
\( \text{mp} \)
\( \text{mf} \)

Both