PETER GRAHAM

PUBLISHED WORKS

Volume II

MUSIC FOR WIND ORCHESTRA

PhD Submission

University of Salford

Institute for Social Research
Music, Media and Performing Arts Research

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PETER GRAHAM

Montage -
A Symphony for Wind Orchestra

Rosehill Music
Montage - A Symphony for Wind Orchestra

Composer's Note

Each of the movements take as their starting point forms originating in music in the 16th and 17th centuries. The first, an Intrada, presents the main thematic material (based on the interval of a third) in its embryonic state.

As the piece progresses, this material is developed and manipulated in a variety of ways including extension, inversion and compression. The interval of the third remains central to the overall scheme of work, even unifying the three movements on a tonal plane (I - F (minor), II - Ab (major), III - Cb (minor)). The internal structure of the Intrada is ABCBA, roughly modelled on movement I of the Concerto for Orchestra by Witold Lutoslawski. The movement may be visualised as an arch.

A Chaconne follows. The basic material is now transformed into an expansive solo line which is underpinned by a recurring sequence of five chords (again, a third apart). Proportions are organised according to Golden Section principles using the Lucas summation series. A series of waves leads ultimately to a dynamic climax before the music subsides, resting on a new tonal plane. The Chaconne's continuous cycle of chords may visualised as circles.

The final movement, a rondo, bears the dramatic weight of the entire work, as the underlying tonal tensions surface. An accelerated version of the 2nd movement solo line is used to introduce the clarinet's rondo theme, itself a rhythmically altered statement of the melody with which the whole work began. A musical journey ensues, making diversions through more lyrical territories as well as through spiky, jazz flavoured ones.

The aural (and visual) montage is perhaps most apparent towards the climax of the piece, where three keys and polyrhythms sound simultaneously in the woodwind, horns and low brass/timpani. The climax itself combines the lyrical music heard earlier with the rondo theme, now presented in canon.

The teleological thrust of the movement (if not the entire work) can be symbolized by the flight of an arrow, as it steers a predetermined course towards it's target.

Peter Graham

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Bassoons (2nd doubling Contrabassoon)
1 Clarinet Eb
8 Clarinets (divided as needed) * (or more as required)
1 Bass Clarinet Bb
2 Alto Saxophones Eb
1 Tenor Saxophone Bb
1 Baritone Saxophone Eb
4 Trumpets Bb
4 Horns in F
3 Trombones (2 tenor 1 bass)
2 Baritones Bb
2 Tubas
Timpani

Percussion (snare drum, bass drum, 3 wood blocks, suspended cymbal, clash cymbals, triangle, glockenspiel, xylophone, wind chime, tambourine, tam-tam)
Piccolo
Flute
Oboe
Bassoon
Clarinet E♭
1st Clarinet B♭
2nd/3rd Clarinet B♭
Bass Clarinet B♭
Alto Saxophones E♭
Tenor Saxophone B♭
Baritone Saxophone E♭
1st Trumpet B♭
2nd/3rd Trumpet B♭
1st/2nd Horn F
3rd/4th Horn F
1st/2nd Trombone
Bass Trombone
Baritone
Tuba
Timpani
Percussion 1
Percussion 2
Piccolo
Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd/3rd Clarinet Bb
Bass Clarinet Bb
Alto Saxophones Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/2nd Horn F
3rd/4th Horn F
1st/2nd Trombone
Bass Trombone
Baritone
Tuba
Timpani
Percussion 1
Percussion 2

Glock.
To xylo.
Piccolo
Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd/3rd Clarinet Bb
Bass Clarinet Bb
1st/2nd Alto Sax. Eb
Tenor Sax. Bb
Baritone Sax. Eb
1st Trumpet Bb
2nd/3rd Trumpet Bb
1st/2nd Horn F
3rd/4th Horn F
1st/2nd Trombone
Bass Trombone
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
- Sus. Cym.
Piccolo
Flute
Oboe
Bassoon
Clarinet Eb
1st Clarinet B♭
2nd/3rd Clarinet B♭
Bass Clarinet B♭
1st/2nd Alto Sax. Eb
Tenor Sax. B♭
Baritone Sax. Eb
1st Trumpet B♭
2nd/3rd Trumpet B♭
1st/2nd Horn F
3rd/4th Horn F
1st/2nd Trombone
Bass Trombone
Euphonium
Tuba
Timpani
Percussion 1
Wind chimes
Percussion 2

\(43\)
Tempo primo
Pentium
An Overture for Wind Band
PETER GRAHAM

Pentium was commissioned by West Lothian Council for the West Lothian Schools Wind Band, conductor Brian Duguid
Ad libitum

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Ad libitum

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.