PORTFOLIO OF COMPOSITIONS

Daniel Ian PRICE

Volume I of II

SCHOOL OF ARTS AND MEDIA

Salford Music Research Centre, University of Salford, Salford, United Kingdom

Submitted in Partial Fulfilment of the Requirements of the Degree of Doctor of Philosophy by Published Works, August 2018
Portfolio of Compositions

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Acknowledgments

My thanks go to Dr. Howard Evans and Jaren Hornmusikkforening for the commissioning of Realms of Asgard, with further thanks to Dr. Evans for his comments on both this work and my concerto in preparation of this portfolio, to Steve Stewart and Joseph Cook, for their friendship and collaborative contributions in Concerto for Soprano Cornet and Mists on the River Wear, and also for providing the definitive recordings of their respective works. For Visions, thanks must go to Christian Jenkins and Briton Ferry Band as the commissioning body, but also to Jeff Jones and Usk Brass Band for their engaging interpretation at the final contest of the 2015 National Brass Band Championships of Great Britain. Thanks also to Philip Harper for asking me to compose Dreamtime and here, I would also like to acknowledge the many brass bands who have recorded my work, both for this submission and beyond, particularly Cory Band, who have remained loyal advocates of my work over the years. I would also like to share my admiration to those involved in the thankless task in the organising and running of the Greater Manchester Youth Brass Band, to whom Starburst is dedicated. My thanks goes to Prima Vista Musikk Ltd. and Yewden Music for granting permission to include musical extracts and scores from their publications within this portfolio, and to Samantha Harrison for her comments on Starburst.

Finally special thanks must go to Dr. Robin Dewhurst for providing a continual source of inspiration, as a colleague and in his capacity as my supervisor, and also to my partner Charlotte, for her continued support, patience and understanding in all of my endeavours.

Dan Price - Rochdale, August 2018.
Abstract

Volume I, is a portfolio of compositions and contains musical scores and recordings which relate to the discussions within the critical commentary, found in volume II.

The six works presented in this portfolio are composed for brass band and percussion, selected as they show artistic and technical advancements when compared with extant literature and methodology. The accompanying commentary discusses the patronage problems that the British brass band appears to be currently experiencing, deliberating whether its insular persona has been created by the movement’s proclivity for contesting and upholding heritage. The portfolio explores a fresh approach towards compositional practice for the medium, with a view to re-establish a connection with contemporary audiences. It reconsiders this appeal by questioning the fundamental language band music employs, exploring cross-disciplinary collaboration amongst other new approaches, in pursuit of elevating interest.
Portfolio Recordings

1. *Realms of Asgard* – Live Recording
   Jaren Hornmusikkforening: Grieghallen, Bergen, Norway. 2015

2. *Concerto for Soprano Cornet* – ‘Over the Horizon’
   Steve Stewart, Cory Band and Philip Harper. Doyen: DOY CD376, tracks 6-8

   Usk Brass Band and Jeff Jones. Doyen: DOY356, track 2

4. *Dreamtime* – ‘Cory in Concert: Volume IV’
   Cory Band and Philip Harper. Doyen: DOY328, track 8

   Joseph Cook, Black Dyke Band and Dr. Nicholas J. Childs. Doyen: DOY289, track 8

6. *Starburst* – ‘Starburst’
   Bolton (Hoover) and Craig A. Mann. KMJ Recordings, track 1
Realms of Asgard
Dan Price

A Symphonic Poem
for Brass and Percussion

FULL SCORE
SCORE NOTES

*Realms of Asgard* is a symphonic poem for brass and percussion which comprises of seven musical scenes, each reflecting my own impressions of the individual worlds found in the Yggdrasill legend.

In Norse mythology, *Yggdrasill* (Ig-dru-cell) is an immense Ash tree that connects the nine home-worlds of the Norse cosmos. Asgard sits at its pinnacle where the High Gods look down and oversee the activities in the other worlds.

**The Nine Worlds**

**Hel**
Ruled by a female also known as *Hel*, it is a realm for the damned with a dark and suffocating atmosphere. A place of eternal unrest.

**Muspelheim – The Realm of Fire**
Ruled by *Surtr*, *Muspelheim* is the land of the *Fire Giants.* The Sun and Stars originated from this world.

**Niðavellir – A Dark Dwelling**
*Niðavellir* is the home of the Dwarves or *Dökkálfar* (Dark Elves). They dwell in the earth, warmed by the fires of *Muspelheim* and *Hel*, gluttonously hoarding gold.

**Vanaheimr – Home of the Vanir**
The *Vanir* are a group of Gods who are associated with fertility and wisdom. They also have the ability to look into the future.

**Jötunheimr – Home of the Giants**
*Jötunheimr* is the home of the giants who were banished from living within the Gods worlds. They are volatile and like to be a menace both to humans and the Gods.

**Niflheim – Mist Home**
*Niflheim* is a realm of ice and cold. The world is dominated by the nine frozen rivers and is populated by *Frost Giants* and *Niflungar* (Children of the Mist), spirits who like to hoard treasure.

**Álfheimr – Elf Home**
This is the home of the *Light Elves* and it is located within heaven. The *Light Elves* are described as being “lighter than the sun itself”.

**Midgard – Middle Enclosure (Earth)**
*Midgard* is the realm of humans and is located in the centre of *Yggdrasill*. The realm is said to have been created from the flesh and blood of *Ymir*, the ancestor of all giants and is connected directly to the Gods in *Asgard* by *Bifröst*, a burning rainbow bridge.

**Asgard – Home of Æsir**
This is the home Æsir tribe of Gods. It is ruled by Odin and his wife Frigg from his seat in the enormous and majestic *Hall of the Slain*; Valhalla.
There is no specific order in which these worlds appear in the branches of Yggdrasill other than Hel always appears in the trees roots and Asgard at its peak.

Starting in the earth, amongst the roots of this colossal tree and gradually working its way around the trunk into the clouds and lofty home of the Gods; there should be a clearly defined journey from the opening bar to the final cadence. The work evolves organically through each impression and builds from darkness into light. As with most of my music, I attempt to conjure images and pictures with the sounds and musical techniques I employ within this score and urge you to seek these out in performance. The mysteriousness of hell, the crackle and spits of fire, the greediness and devilry of the dwarves, the jocular amble of the giants, the ethereal sparseness and great wisdom of the elves or the sound of Odin’s steed Sleipnir, bearing his master back to Valhalla are all hidden within the music.

The work is based on the following twelve note row, from which all the musical material found in the score is developed.

The row appears in full Prime, Retrograde, Inversion and in Inverted Retrograde statements at different points through-out the work but also appears segmented in several motifs and augmented with additional pitches to disguise the row.

Dan Price September 2014

Approximate duration: 00:16:30
for Howard Evans & Jaren Hornmusikkforening

Realms of Asgard

DAN PRICE

Lento misterioso  (\( \dot{=} 58 \)) I: Hel & Muspelheim

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E Bass

Bb Bass

Percussion I

Percussion II

Percussion III

Percussion IV

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Realms of Asgard - YM020BB
accel.

Poco più mosso (c: \( \frac{d}{4} = 65 \))
Con forza

Realms of Asgard - YM020BB
Realms of Asgard - YM020BB

23
Adagio ($\downarrow = 60$)
Allegro scherz. (c: $\frac{4}{4}$ = 130 - 140) II: Nidavellir

poco rall.

Realms of Asgard - YM020BB
149

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E Bass

Bb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

I only

both

small tam-tam

small sus. cym.

whip

sfz

sfz

sfz

sfz
Realsms of Augard - YM020BB
A tempo

Poco più mosso (c: $j = 77$)

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Realms of Asgard - YM020BB
poco rall.        A tempo        rit.        Andante (c: \( \frac{d}{e} = 70 \))

Sop. Cnt.        Rep. Cnt.        2nd Cnt.        3rd Cnt.


1st Bar.        2nd Bar.        1st Tbn.        2nd Tbn.


Perc. I        Perc. II        Perc. III        Perc. IV

Realms of Asgard - YM020BB
Sop. Cnt.  
Solo Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug. Hn.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Perc. I  
Perc. II  
Perc. III  
Perc. IV  

Realsms of Asgard - YM020BB
Scherzo mod. \( (q = 94) \) IV: Jötunheimr

- Sop. Cnt.
- Solo Cnt.
- 2nd Cnt.
- 3rd Cnt.
- Flug. Hn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- B♭ Bass
- E♭ Bass
- Perc. I
- Perc. II
- Perc. III
- Perc. IV

Realms of Asgard - YM020BB

59
accel.
molto rall.
Tranquillo e rubato (c: \( \frac{\text{d}}{\text{b}} = 60 \)) VI: Álfheimr

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E. Bass

B. Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Re系数 of Asgard - YM020BB
A tempo

Realms of Asgard - YM020BB
Let sound die away

Tranquillo e rubato (c: \( \frac{3}{4} \) = 60)

Solo Cnt.

1 only solo

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Euph.

open

B. Tbn.

Euph.

Kb Bass

Bs Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Sus. cym.

pp

Realms of Asgard - YM020BB
Andante sost. e poco rubato  \( (c: \frac{\text{d}}{\text{f}} = 72) \) VII: Midgard & Asgard
poco rall.
Maestoso mod. (c: \( \frac{3}{4} = 56 - 60 \))

Realsms of Aegard - YM020BB
Y

Molto maestoso  \( \text{\( \dot{\text{o}} = 56 - 60 \)} \)

Reals of Asgard - YM020BB
Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E Bass

Bb Bass

Perc. I

Perc. II

Perc. III

Perc. IV

Realms of Asgard - YM020BB

101
Allegro molto  \( \text{\( d = 134 - 144 \)} \)
Sop. Cnt.
Solo Cnt.
2nd Cnt.
3rd Cnt.
Flug. Hn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. I
Perc. II
Perc. III
Perc. IV
Concerto for Soprano Cornet

I Intrada

Allegro mod. (♩ = 120)

Commissioned by Steve Stewart and

dedicated to the memory of James Watson

DAN PRICE

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Concerto for Soprano Cornet  - YM030BB

110
Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
Tempo primo

Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB

158
Moderato (\( \text{\textit{q}} = 92 \))

Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
Adagio ($\frac{4}{8} = 48$)

II Poem

- **Sop. Cnt.**
- **Solo Cnt.**
- **Rep. Cnt.**
- **2nd Cnt.**
- **3rd Cnt.**
- **Flug. Hn.**
- **Solo Hn.**
- **1st Hn.**
- **2nd Hn.**
- **1st Bar.**
- **2nd Bar.**
- **1st Tbn.**
- **2nd Tbn.**
- **B. Tbn.**
- **Euph.**
- **E♭ Bass**
- **B♭ Bass**
- **Timp.**
- **Perc. I**
- **Perc. II**
- **Perc. III**

**Concerto for Soprano Cornet - YM030BB**

168
Onirico ($\text{\textit{q}} = 53$)

Concerto for Soprano Cornet - YM030BB
Poco più mosso  \( \rightarrow = 64 \)
Concerto for Soprano Cornet - YM030BB

176
Concerto for Soprano Cornet - YM030BB
<table>
<thead>
<tr>
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<th>Pitch Notation</th>
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<tbody>
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<td>Soprano Cnt.</td>
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</tr>
<tr>
<td>Solo Cnt.</td>
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<tr>
<td>2nd Cnt.</td>
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<tr>
<td>3rd Cnt.</td>
<td></td>
</tr>
<tr>
<td>Flug. Hn.</td>
<td></td>
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<tr>
<td>Solo Hn.</td>
<td></td>
</tr>
<tr>
<td>1st Hn.</td>
<td></td>
</tr>
<tr>
<td>2nd Hn.</td>
<td></td>
</tr>
<tr>
<td>1st Bar.</td>
<td></td>
</tr>
<tr>
<td>2nd Bar.</td>
<td></td>
</tr>
<tr>
<td>1st Tbn.</td>
<td></td>
</tr>
<tr>
<td>2nd Tbn.</td>
<td></td>
</tr>
<tr>
<td>B. Tbn.</td>
<td></td>
</tr>
<tr>
<td>Euph.</td>
<td></td>
</tr>
<tr>
<td>Eb Bass</td>
<td></td>
</tr>
<tr>
<td>Bb Bass</td>
<td></td>
</tr>
<tr>
<td>Timp.</td>
<td></td>
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<tr>
<td>Perc. I</td>
<td></td>
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<td>Perc. II</td>
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<tr>
<td>Perc. III</td>
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</tbody>
</table>
Concerto for Soprano Cornet - YM030BB

Agitato (c: \( \text{\textbf{j}} = 74 \))

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Eb Bass

Timp.

Perc. I

Perc. II

Perc. III
Concerto for Soprano Cornet - YM030BB

184
accel.
<table>
<thead>
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<th>Notation</th>
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<td>Sop. Cnt.</td>
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<td>Solo Cnt.</td>
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<td>2nd Cnt.</td>
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<tr>
<td>3rd Cnt.</td>
<td></td>
</tr>
<tr>
<td>Flug. Hn.</td>
<td></td>
</tr>
<tr>
<td>Solo Hn.</td>
<td></td>
</tr>
<tr>
<td>1st Hn.</td>
<td></td>
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<tr>
<td>2nd Hn.</td>
<td></td>
</tr>
<tr>
<td>1st Bar.</td>
<td></td>
</tr>
<tr>
<td>2nd Bar.</td>
<td></td>
</tr>
<tr>
<td>1st Tbn.</td>
<td></td>
</tr>
<tr>
<td>2nd Tbn.</td>
<td></td>
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<tr>
<td>B. Tbn.</td>
<td></td>
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<tr>
<td>Euph.</td>
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<td>Eb Bass</td>
<td></td>
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<td>Bb Bass</td>
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<td>Timp.</td>
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<td>Perc. I</td>
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<td>Perc. II</td>
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<td>Perc. III</td>
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</table>

Concerto for Soprano Cornet - YM030BB
III Scherzo

Allegro scherzo \( (\textit{q} = 140) \)

Concerto for Soprano Cornet - YM030BB

199
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<td>Flug. Hn.</td>
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<td>Solo Hn.</td>
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<td>1st Hn.</td>
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<td>2nd Hn.</td>
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<td>1st Bar.</td>
<td></td>
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<tr>
<td>2nd Bar.</td>
<td></td>
</tr>
<tr>
<td>1st Tbn.</td>
<td></td>
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<tr>
<td>2nd Tbn.</td>
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<tr>
<td>B. Tbn.</td>
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<tr>
<td>Euph.</td>
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<tr>
<td>Eb Bass</td>
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<td>Timp.</td>
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<td>Perc. I</td>
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<td>Perc. II</td>
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Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
Concerto for Soprano Cornet - YM030BB
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<td>3rd Cnt.</td>
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<tr>
<td>Flug. Hn.</td>
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<td>Solo Hn.</td>
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<tr>
<td>1st Hn.</td>
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<td>2nd Hn.</td>
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<td>1st Bar.</td>
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<tr>
<td>2nd Bar.</td>
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<tr>
<td>1st Tbn.</td>
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<td>2nd Tbn.</td>
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<tr>
<td>B. Tbn.</td>
<td></td>
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<tr>
<td>Euph.</td>
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<td>Eb Bass</td>
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<td>Bb Bass</td>
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<tr>
<td>Timp.</td>
<td></td>
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<tr>
<td>Perc. I</td>
<td>clash</td>
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<tr>
<td>Perc. II</td>
<td>ff</td>
</tr>
<tr>
<td>Perc. III</td>
<td>ff</td>
</tr>
</tbody>
</table>

Concerto for Soprano Cornet - YM003BB
Concerto for Soprano Cornet - YM030BB
Visions was commissioned by the Briton Ferry Silver Band as part of its centenary year celebrations in 2010. The premier was given by the band during its centenary concert at St David’s Church, Neath on 25th September 2010 in the presence of the composer, and was conducted by Dr. Christian Jenkins.

Duration: c.10’30”
Visions paints a historical musical portrait of the small town of Briton Ferry (Llansawel), located at the mouth of the River Neath in south Wales. Once a rural area, it was heavily developed during the industrial revolution, serving as an important centre for the production of steel and tin plate. Although a continuous piece of music, the work is divided into four sections:

**Briton Ferry**

The work opens with a three note ‘motif’ on solo baritone which becomes the basis material for the majority of the work. After a tentative and reflective opening, the Briton Ferry theme emerges on solo euphonium. This is lush, romantic almost melancholic music depicting a view of Briton Ferry from the mountain side. The mixture of natural ‘rugged’ beauty in juxtapose with heavy industrialism, all nestled around the snake-like River Neath.

At letter D, the second theme is introduced on flugelhorn which is playfully moved around the other solo voices in the band. This is a musical representation of the river which runs through the heart of the town. Its accompaniment swells and falls like the tide as it makes its way slowly out towards Swansea Bay and into the sea.

**Brunel’s Vision**

Figure F sees a change in mood and direction. A musical change to represent the momentous historical change brought about by engineers Isambard Kingdom Brunel and his father Sir Marc Brunel. The building of the Briton Ferry floating Docks in the 1850’s by Marc Brunel and the development of the railway infrastructure by his son enabled Briton Ferry to become a key part of industrial production for iron, steel and tinplate right through until the 1970s. This industrialism should be brought through the music via percussive rhythmic playing and a depth of sound. Throughout this section, the band should endeavour to evoke images of hammers on metal and mechanical sounds.

Brunel’s theme derives from the opening motif and is introduced by the baritones and euphoniums. The river shows its importance to the development of the town again at letter H (tenor horns) while the flugelhorn tries to hold on to rural roots. Four bars before J there is a glimpse of the South Wales Mineral Railway.

**Giant’s Grave**

After the close of World War II, Briton Ferry Docks were used for the breaking up of de-commissioned warships. The area became known, and is still known as ‘Giant’s Grave.

There is a return to the opening polychordal writing and sparseness of sound. The music has an intentional sense of abandonment that signifies the area as it is today: the docks are no longer there in their full splendour and only the echoes and memories of what has passed are left to mix with the sounds of wildlife. Six bars after figure O the music evokes the memories of the warships slowly passing up the river on their journey to their final destination. The river theme again is quoted at letter Q (this time on trombones) which then flows into a reprise of the Briton Ferry theme at figure R and a reminder of the rural roots of this area.

**Hen Gastell**

Prior to the industrial age, Briton Ferry always had an important role as a river crossing point. It was the first river crossing along the Roman road that followed the coastline through south Wales. While the river crossing was
usually made by ferry boat, it is also possible on foot via a ford close to the ferry route using stepping stones at extreme low tide. With this crossing being geographically important, it was thought that it would have been fortified at some point in history and in the 1970s a small steep sided hill on the west of the river near Briton Ferry was identified as being the possible location of Hen Gastell (Old Castle) built by Morgan ap Caradog ab Iestyn, the Welsh Lord of Afan in the second half of the 12th Century. Although the top of the hill had been removed by quarrying in the 1930s and 40s, sufficient evidence was found to confirm the 12th Century site and a previous settlement in the 6th Century.

The music for this final section is full of military fanfare and gusto and has a distinctly medieval flare about it in an attempt to portray some kind of fortification in the town, (the bass section solo giving a foreboding view of the castle perched high on the hill). As the River Neath has always been present through historical and geographical development of Briton Ferry, so too has it become important in the development of the music and the ‘river theme’ (rather than it swelling accompaniment motif as it has appearing in sections two and three) now appears at figure W as a chorale, interlocking all four sections together. As the movement ends, the River is heard passing the Old Castle and finally out into Swansea Bay.
About the Composer

Born in the Vale of Evesham, Worcestershire, Dan showed an interest in music from an early age. Starting on trombone, he soon moved onto tuba which became his main instrument. He joined Perscoran Brass, a local youth band, and after gaining a few years’ experience he joined Alcester Victoria Silver Band and for a short period, the City of Coventry Band.

At high school Dan also learned double bass and clarinet, and developed a keen interest in composition and arranging.

After leaving school Dan embarked on a career as a hotelier, but continued to take his music seriously. In addition to playing with the many town bands in his area he also started his own 1920s and 30s dance band, using his own transcriptions and arrangements. He developed his jazz musicianship further during the late nineties through playing sousaphone, double bass and bass saxophone in a number of ensembles, including the internationally acclaimed Pasadena Roof Orchestra.

In 2003 Dan decided to return to full time education and began studying for a music degree at the University of Salford, which he completed with first class honours in 2006. In the final year of his degree, Dan gained his first real taste of recognition as a composer/arranger when he was asked to arrange “That’ll Do” from the film Babe for the famous Black Dyke band. He was also runner-up in the Mouthpiece March competition in 2005 with The Traditional and finalist in the Brighouse and Rastrick 125th anniversary composers’ competition in 2006 with Celebration Prelude. In 2008 he completed a Masters degree in composition under the direction of Peter Graham, and was awarded a distinction.

Dan’s 4th section test piece; An Elgar Portrait, was chosen as the set work for the Swiss National Brass Band Championships in 2007, and the Pontins Championships, at Prestatyn in 2008. In 2009 Dan’s latest test-work New World Sketches was used for the 2nd Section Regional Championships.
A Moderato ($\dot{\nu} = 110$)

Moderato ($\dot{\nu} = 110$)

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E- Bass

Bb- Bass

Timp.

Perc. I

Perc. II

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250
"Brunel's Vision" Allegro ritmico (γ = 155)
G
Poco più mosso

Andante misterioso ($i = 72$)
Y Allegro (= 110)

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E- Bass

B- Bass

Timp.

Perc. I

Perc. II
Meno mosspall.  Maestoso ($\nu = 95$)  molto rall.
Dreamtime
Dan Price

FULL SCORE

Yewden Music © 2013
www.yewdenmusic.com
Commissioned by Philip Harper for the Cory Band’s 2013 tour to Australia, *Dreamtime* draws inspiration from Australian Aboriginal mythology.

*The Dreamtime* is a sacred era in which the Aborigines believe ancestral totemic (symbolic) spirits created the world. It was believed that before plants, animals and humans came into being their souls already existed and that they knew that they would become physical but they didn’t know when or what they would become. Some souls became the animals and vegetation that enlivened the landscape, whilst others became the rivers, seas, hills, plains and valleys that shape the world’s surface. One soul became human, acting as the guardian to the natural world.

The music I have composed conveys my interpretation of the Dreamtime concept. The work begins with the traditional sound of the didgeridoo, created by the use of multi-phonics in the euphoniums and tubas, accompanying a narrator who gives a brief outline of the Aboriginal belief. Traditional Aboriginal music is primarily percussive and so the work relies heavily on percussive effects and complexity. Above the percussive backdrop, you will hear a simple chorale (or hymn) beginning in the tubas and euphoniums which forms the basis of the work. I have chosen this musical form as I feel it this is the most appropriate to reflect the deep rooted spiritual beliefs of Dreamtime.

As the music progresses I reintroduce the narrator who will relay the Dreamtime story; “The Waking of the Sun”.

Dan Price 2013

Duration: 00:07:30
Dreamtime

Commissioned by Philip Harper for the Cory Band Australian Tour 2013

Mysteriously - free tempo

[Narr. The Dreamtime Stories vary throughout Australia...]
[Narr. Other stories tell how people and animals were created. How the birds...]

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Percussion I

Percussion II

Percussion III

Percussion IV

Sing top line - breathe as necessary

Sing top line - breathe as necessary

Breathe as necessary

Dreamtime - YM008BB
Andante (♩ = 76)

Sop. Cnt.
Solo Cnt.
2nd Cnt.
3rd Cnt.
Flug. Hn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Perc. I
Perc. II
Perc. III
Perc. IV

Solo - cup mute
1 only - cup mute
open
ten. drum
BD
bongos

Dreamtime - YM008BB
293
Dreamtime - YM008BB
303
Repeat until directed - narration

Narr: There was a time when everything was still. All the Spirits, apart from the Great Father, Mura - Mura, were asleep. Inside a cave ........and marsupials and told them to begin making their homes on Earth.
Vivace \( (\langle = 112) \)
Dreamtime - YM008BB

312
Andante  ($\frac{\text{d}}{\text{b}} = 76$)
Narr. Long, long ago in the Dreamtime, The creatures of the Earth all spoke. The air...
**Solo Eb Bass and Brass Band**

**Mists On The River Wear**

**Dan Price**

*Mists On The River Wear* is a ‘song and dance’ for solo tuba. It was commissioned in 2010 by the Black Dyke Band’s solo Eb Bass player and international tuba star Joseph Cook.

**The Song**

The work opens with unaccompanied tuba announcing a three note motif which is the basis for the entire work. The accompaniment enters in broken cluster chords which emulate the mist gliding on the river at early morning. The mist clears and the river motif appears on tenor horns whilst the tuba melody flows above.

Geographically, the River Wear passes past Durham Cathedral and Durham Castle as it works its way through the city and to reflect this musically there is an element of a renaissance dance in the centre of this movement in an attempt to capture the historic and physically dominating presence of these buildings within the city.

As the movement draws to a close there is a passage of light scoring which enables the soloist to demonstrate their ability at performing multi-phonics, a haunting sound which is eventually engulfed by the sound of the river broadening out as it travels on its journey.

Cont.
The Dance

In contrast to the lyrical first movement, this second movement showcases the versatility of the instrument and the agility of the soloist in a lively dance.

The dance begins in compound time and echoes the style of an English jig which represents the energetic life you find in the university city of Durham. There is a deliberate quote written into the theme of the jig which comes from the 1st Movement of Ralph Vaughan-Williams’ Concerto for Bass Tuba, which Joe and I share a fondness towards.

A brief return to the riverside opening material of the piece quickly leads us into a pseudo “Jazz” waltz, where cross rhythms between soloist and accompaniment gives the melody a sense of disjointedness and ambiguity. However, the music soon flows back into a reprise of the jig with a closing cadenza section that brings Mists On The River Wear to a close.

Joseph Cook was born in County Durham which is where the inspiration for the works setting comes from. The title is loosely derived from a popular song recorded in 1971 by the English group Lindisfarne called Fog on the Tyne.

Dan Price 2012

Duration: 06’:40”

This work is recorded by Joseph Cook and the Black Dyke Band on Doyen Label: DOY CD289 – Black Dyke Gold Volume I

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Mists On The River Wear
Song and Dance for Tuba

Andante cantabile poco rit.

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www.primavistamusikk.com
Allegro cantabile (c: \( \frac{3}{4} = 120 \))
Più mosso (c: \( \text{\( \frac{\text{crotchet}}{\text{eighth}} \)} \) = 130)
Mists On The River Wear - PVM196/A
Bass Solo.

Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. II

Perc. III
Mists On The River Wear - PVM196/A
Starburst
Dan Price

FULL SCORE

Yewden Music © 2014
www.yewdenmusic.com
In astronomy a Starburst (or Starburst Galaxy) is a term used to describe a region in space which has an abnormally high rate of star formation occurring. A galaxy contains high levels of gas which, over billions of years, stars are created from. The rate of star creation can be accelerated in some galaxies and intense, explosive star formations create iridescent shapes against the backdrop of space.

*Starburst* is an exciting concert opener which takes inspiration from the concept of stars being created.

The work opens explosively with a sforzando strike and a rhythmic ostinato from solo cornets. Broad, heavy chords from the middle and lower end of the ensemble evoke the depth and endlessness of space whilst the dancing ostinato creates ceaseless energy and life.

The main theme at Figure B grasps onto the vitality of the introduction and emphasis should be placed on the accuracy of varied rhythmic elements found within the score, interlocking them with one another.

Figure E offers a moment of tranquillity from solo flugelhorn but the music should gradually increase in intensity and excitement all the way through to the second theme at figure G, which combines the opening ostinato against a glorious chorale, scored in the manner of a carillon. Although the rhythmic intensity must not be lost, don’t let the cornet ostinato overpower here, the chorale is the important musical aspect of this section.

Figure H introduces the final theme on solo cornet which offers a contrasting lyrical section to the work. Each of the themes are then reintroduced and it is important that not one melody dominates the mix.

The work closes as it opened, with the rhythmic ostinato and sforzando strike chords bringing the work to an abrupt end.

*Starburst* was composed for and is dedicated to the ‘Greater Manchester Youth Brass Band’, whom gave the premiere at Bridgewater Hall, Manchester in June 2014.

Dan Price 2014

Duration: 00:04:15
Sop. Cnt.

Solo Cnt.


2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Perc. I

Perc. II

Perc. III

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Starburst - YM013RB