

# MUSIC FOR WIND BAND

## A CONCERTO FOR ALTO SAX AND WIND BAND

# IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

PETER GRAHAM

### FULL SCORE

DURATION: C. 18 MINUTES

#### Instrumentation:

Alto Saxophone Soloist

1 Piccolo, 2 Flute  
1 Oboe  
1 Bassoon  
4 Clarinet 1 Bb  
2 Clarinet 2 Bb  
2 Clarinet 3 Bb  
1 Bass Clarinet Bb

2 Alto Saxophones Eb  
1 Tenor Saxophones Bb  
1 Baritone Saxophone Eb  
2 Trumpets 1 Bb  
4 Trumpets 2, 3 Bb  
2 Horn 1,2 F  
2 Horn 3,4 F

1 Trombone 1  
1 Trombone 2  
1 Trombone 3  
2 Euphoniums  
2 Tubas  
Double Bass  
Timpani

**Percussion:** Piano, Tuned Percussion (Vibes, Xylophone) Percussion (Wood Block, Snare Drum, Bass Drum, Suspended Cymbal, Bell Tree, Triangle, Tom-tom, Clash Cymbals)

**Additional parts:** 2 Horn 1, 2 Eb, 2 Euphonium Bb (Treble Clef),  
2 Tuba Eb (Treble Clef), 2 Tuba Bb (Treble Clef)

**Continental Part available Online:** Trombones Bb (T.C./B.C.)  
Tuba Eb (Bass Clef), Tuba Bb (Bass Clef)

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## COMPOSER'S NOTE

**In League with Extraordinary Gentlemen** combines two of my life interests - composition and 19th century popular fiction. Each of the concerto's three movements takes its musical inspiration from extraordinary characters who have transcended the original genre and have subsequently found mass audiences through film, television and comic book adaptations.

The first movement follows a traditional sonata form outline with one slight modification. The order of themes in the recapitulation is reversed, mirroring a plot climax in the H.G. Wells novella *The Time Machine* (where the protagonist, known only as **The Time Traveller**, puts his machine into reverse bringing the story back full circle).



**The Adventure of the Final Problem** is the title of a short story published in *The Memoirs of Sherlock Holmes* by Arthur Conan Doyle. This is an account of the great detective's final struggle with his long-time adversary Professor Moriarty at the Reichenbach Falls in Switzerland. The music takes the form of a slowed down ländler (a Swiss/Austrian folk dance) and various acoustic and electronic echo effects call to mind the alpine landscape. The final bars pose a question paralleling that of Conan Doyle in the story - have we really seen the last of Sherlock Holmes?

The final movement, **The Great Race**, follows Phileas Fogg on the last stage of his epic journey "Around the World in Eighty Days" (from the novel by Jules Verne).

The moto perpetuo nature of the music gives full rein to the soloist's technical virtuosity. As the work draws to a conclusion, the frantic scramble by Fogg to meet his deadline at the Reform Club in Pall Mall, London, is echoed by the soloist's increasingly demanding ascending figuration, set against the background of Big Ben clock chimes.

The concerto is dedicated to the aforementioned family members, three "extraordinary gentlemen", P.G. Graham, T.H. Stewart and T. Stewart.

*Peter Graham is Professor of Composition at the University of Salford, Greater Manchester, England*



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**IN LEAGUE WITH EXTRAORDINARY GENTLEMEN** was first performed by Steven Mead (euphonium) and the Osaka Municipal Symphonic Band, conductor Kazuhiko Komatsu, in The Symphony Hall Osaka, Japan, on June 6, 2008.

The first performance of the version for alto saxophone and winds was given by Tim Watson and The Band of the Royal Marines (Collingwood), conductor Lieut-Col Nick Grace, in St Mary's Church, Fratton, on February 25th 2010.

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**IN LEAGUE WITH EXTRAORDINARY GENTLEMEN** is also in the following formats:

Alto Saxophone and Piano  
Euphonium and Piano  
Euphonium and Brass Band  
Euphonium and Wind Band  
Euphonium and Orchestra

## PETER GRAHAM

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17 **A**

A. Sax. *p*

Picc. *p*

Fl. *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 *p* One cup mute

Tpt. 2, 3

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1

Tbn. 2

Tbn. 3 *p*

Euph. *p*

Tba.

Db.

Timp. *p*

Pno. *p*

Tuned Perc. *p*

Perc.

Perc.

**B**

[illegible]

48

A. Sax. *mf*

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *mp*

A. Sax.

T. Sax.

B. Sax. *mp*

Tpt. 1 *mp* One

Tpt. 2, 3 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp* One

Db. *mp*

Timp. *mp*

Pno.

Tuned Perc.

Perc.

150

rit. Ritmico ♩ = 108

A. Sax.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Pno.

Tuned Perc.

Vibes

Perc.

Cym.

*mf* *mp* *f*

161

with slight jazz inflection

**H**

*mp* *f*

A. Sax.

Picc.

Fl.

Ob.

Bsn.

*mp*

Cl. 1

*mp*

Cl. 2, 3

*mp*

B. Cl.

*mp*

A. Sax.

*mp*

T. Sax.

*mp*

B. Sax.

*mp*

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

*mp*

Euph.

Tba.

*mp*

Db.

*mp*

Timp.

Pno.

Xylo.

*f*

Tuned Perc.

Perc.

[illegible]

184

A. Sax. *mp*

Picc. *f*

Fl.

Ob.

Bsn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba. *mp*

Db. *mp*

Timp.

Tuned Perc.

Perc.

un poco agitato

194

A. Sax. *mf* *p* *mf* *p* *mf*

Picc.

Fl.

Ob.

Bsn. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2, 3 *mf* *p*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *mp* *p*

Tpt. 1 *mp* *mf* *p*

Tpt. 2, 3 *mp* *mf*

Hn. 1, 2

Hn. 3, 4

Tbn. 1 *mp* *mf* *p*

Tbn. 2 *mp* *mf* *p*

Tbn. 3 *mp* *mf* *p*

Euph. *p*

Tba. *mf* *mp* *p*

Db. *mf* *mp* *p*

Timp.

Tuned Perc.

Perc. *p* S.D.

202 **J**

A. Sax. *f* *p* *f* *p* *f* *p* *mf* *f*

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* *mp* *mf* *f*

Tpt. 2, 3 *p* *f* *mp* *f* *mp* *mf* *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1 *mp* *f* *mp* *f* *mp* *mf* *f*

Tbn. 2 *f* *mp* *f* *mp* *f* *mp* *mf* *f*

Tbn. 3 *f* *mp* *f* *mp* *f* *mp* *mf* *f*

Euph. *f* *mf* *f*

Tba. *f* *mp* *f* *mp* *f* *mp* *mf* *f*

Db. *f* *mp* *f* *mp* *f* *mp* *mf* *f*

Tim. *f*

Tuned Perc. *f*

Perc. *f* Choke Choke Choke Choke Choke Choke

301 **P** *rall.*

A. Sax. *f*

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* Open

Tpt. 2, 3 *f* Open

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1 *f* Open

Tbn. 2 *f* Open

Tbn. 3 *f* Open

Euph. *f*

Tba. *f*

Db. *f*

Timp. *f*

Pno. *f*

Tuned Perc. *f* Xylo.

Perc. *f* Sus. cym. *p* *f*

309 Cadenza

fade in and out of multiphonic

309

A. Sax.





312

A. Sax.





312

A. Sax.



317 **Q** *Tempo primo*  $\text{♩} = \text{c.116}$

A. Sax. *mf*

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f* *mf*

Cl. 1 *f*

Cl. 2, 3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2, 3 *f*

Hn. 1, 2 *f* *mf*

Hn. 3, 4 *f* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *mf*

Tba. *f* *mf*

Db. *f* *mf*

Timp. *f*

Pno. *f* *mf*

Xylo.

Tuned Perc. *f*

Perc.

317

A. Sax. *mp* *p* *pp*

Picc.

Fl.

Ob.

Bsn. *p* *pp*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p* *pp*

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba. *pp*

Db. *pp*

Timp. *pp*

Pno. *p* *pp*

Tuned Perc.

Perc. Wood block *p* *pp*

**Adagio** ♩ = 76

Alto Saxophone Soloist

Piccolo

Flute 1, 2

Oboe

Bassoon

Clarinet 1 B $\flat$

Clarinet 2, 3 B $\flat$

Bass Clarinet B $\flat$

Alto Sax.

Tenor Saxophone

Baritone Saxophone

Trumpet 1 B $\flat$

Trumpet 2, 3 B $\flat$

Horn 1, 2 F

Horn 3, 4 F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass

Timpani

Tuned Percussion

Percussion

**senza misura**

14

senza misura

A. Sax.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Tuned Perc.

Perc.

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

Digital delay

c. 6'

B.D.

**B** Andante  $\text{♩} = \text{c.86}$

17

A. Sax. *mp*

Picc.

Fl.

Ob.

Bsn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

A. Sax.

T. Sax.

B. Sax.

Tpt. 1 (Cup mute) *p*  $\text{pp}$  Open *p*

Tpt. 2, 3 (Cup mute) *p*  $\text{pp}$  Open *p*

Hn. 1, 2 Mute *p*  $\text{pp}$  Open *p*

Hn. 3, 4 Mute *p*  $\text{pp}$  Open *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph.

Tba. *p*

Db. *p*

Timpani

Tuned Perc. *p*  $\text{Ped}$

Perc.

31 **C**

A. Sax.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Tuned Perc.

Perc.

Cup mute

Cup mute

*p*

*p*

*pp*

*pp*

*Red*

### III - THE GREAT RACE

**Vivace** ♩ = c.152

Alto Saxophone Soloist

Piccolo

Flute 1, 2

Oboe

Bassoon

Clarinet 1 B♭

Clarinet 2, 3 B♭

Bass Clarinet B♭

Alto Sax.

Tenor Saxophone

Baritone Saxophone

Trumpet 1 B♭

Trumpet 2, 3 B♭

Horn 1, 2 F

Horn 3, 4 F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass

Timpani

Piano

Tuned Percussion

Percussion

Cym. (choke)

B.D.

7 A

A. Sax. *f* *p*

Picc. *f* *dim.* *p*

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Bsn. *f* *dim.* *p*

Cl. 1 *f* *dim.* *p*

Cl. 2, 3 *f* *dim.* *p*

B. Cl. *f* *dim.* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *dim.* *p*

Tpt. 1 *f* *dim.*

Tpt. 2, 3 *f* *dim.*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1 *f* *dim.*

Tbn. 2 *f* *dim.*

Tbn. 3 *f* *dim.*

Euph. *f* *dim.* *p*

Tba. *f* *dim.* *p*

Db. *f* *dim.* *p*

Timp. *f* *dim.* *p*

Tuned Perc. *f* *dim.* *p*

Perc. *f* *dim.* *p*

11

A. Sax.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Tuned Perc.

Perc.

16

A. Sax.

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Tuned Perc.

Perc.

[illegible]

27 *tr* *tr*

A. Sax. *mf* *p* *f* *mf* *f*

Picc. *mf* *f* *f* *mf* *f*

Fl. *mf* *f* *f* *mf* *f*

Ob. *mf* *f* *f* *mf* *f*

Bsn. *mf* *f* *f* *mf* *f*

Cl. 1 *mf* *f* *f* *mf* *f*

Cl. 2, 3 *mf* *f* *f* *mf* *f*

B. Cl. *f*

A. Sax. *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

B. Sax. *f*

Tpt. 1 *mf* *f* *mf*

Tpt. 2, 3 *mf* *f* *mf*

Hn. 1, 2 *mf* *f* *mf*

Hn. 3, 4 *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

Euph. *f*

Tba. *mf* *f* *mf*

Db. *mf* *f* *mf*

Timp. *mf* *mf*

Tuned Perc. *f*

Perc. *f*

This is a page from a musical score, page 50, titled 'IN LEAGUE WITH EXTRAORDINARY GENTLEMEN'. The score is for a large orchestra and includes parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The page number '27' is at the top left. The instruments listed on the left are: A. Sax., Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, 3, B. Cl., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2, 3, Hn. 1, 2, Hn. 3, 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Db., Timp., Tuned Perc., and Perc. The score features dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also trills marked with 'tr' and 'tr~~'. The music is written in a standard musical notation with staves for each instrument. The page is numbered 50 at the top left and 27 at the top left of the first staff.

109

A. Sax. *trm* *mp* *f* *pp* *trm* *trm* *trm* *mp* *rit* *ff* *mf* *mp* *p*

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Tuned Perc.

Perc.

[illegible]

121

A. Sax. *p cresc.* *p cresc.* *mf*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *p cresc.* *f* *ff*

Tpt. 2, 3 *p cresc.* *f* *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tbn. 1 *f* *p cresc.* *f* *ff*

Tbn. 2 *f* *p cresc.* *f* *ff*

Tbn. 3 *f* *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp. *ff*

Pno. *ff*

Tubular Bell *f*

Perc. *p cresc.* *f* *ff* Clash cym.