

MUSIC FOR BRASS BAND

Full Score

PETER GRAHAM

Dynasty **Symphonic Poem**

Instrumentation:

Brass Band

Percussion (4 players):

Timpani (Tam-tam)

Percussion 1 (Glockenspiel, Clash Cymbals, Tam-tam, Xylophone, Sus. Cymbal)

Percussion 2 (Vibraphone, Bass Drum, Clash Cymbals, Tubular Bells, Tam-tam)

Percussion 3 (Sus. Cymbal, Bass Drum, Snare Drum)

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Dynasty – Symphonic Poem
Peter Graham
(duration c. 13 minutes)

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Sovereign Heritage by Jack Beaver, arr. Frank Wright
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About the music

In conversation with Martin Mortimer some time ago I mentioned that in the course of some background research for a project I had re-read his father Harry (HM's) autobiography, **On Brass**, and was struck by the possibility of a musical response to what was an extraordinary life.



Rex

Harry

Fred

Alex

I thought no more about it until a telephone call from Martin a year later, inviting me to take up the challenge.

The result is **Dynasty**, which takes the form of a Symphonic Poem, a musical form first introduced to a contest audience at the Crystal Palace in 1913 by Percy Fletcher in his work **Labour and Love**.

Using key passages from **Harry Mortimer On Brass** as the source for the narrative, the work opens with a four-note leitmotif (Harry's theme, "*as if descending from the heavens*"), and the timeline unfolds as follows:

1 - Harry

One's destiny decided at birth "*I'll make him the best cornet player in England*".

2 - War

Why do the nations so furiously rage together? *Fred volunteers for military service*

3 - Theatre

And suddenly "*I dashed to the rescue like a hero in the silent movies I was about to get to know so well*"

4 - Journey

Comfort Ye *A new life and new challenges*

5 - Together

Come unto me "*A golden age*"

6 - Farewell

For behold, darkness "*Fred's death surely marked the passing of an era*"

7 - Amen

The Trumpet shall sound

Listeners familiar with brass band repertoire will recognise a few pertinent quotes within the piece. In my imagination Harry is joined by Fred on cornet and the euphoniums of Alex and Rex for the quartet cadenza from **Sovereign Heritage** by Jack Beaver in **Together**.

The **Amen** section from Handel's **Messiah** provides the basis for a contrapuntal flight of fancy as the work moves towards a conclusion. Other less overt fragments contribute to the story.

Dynasty has been co-commissioned by the British Open Brass Band Championships for the September 2019 contest, and the Brass Band Committee VLAMO for the Belgian Brass Band Championships 2019.

Peter Graham, May 2019

Over de muziek

In een gesprek met Martin Mortimer een tijd geleden vertelde ik hem dat ik omwille van een onderzoek naar een project de biografie van zijn vader Harry (HM), **On Brass**, opnieuw had gelezen en dat ik getroffen was door de mogelijkheid om een muzikaal antwoord te vinden op zijn buitengewone leven.

Ik dacht er niet meer aan tot er een telefoontje kwam van Martin een jaar later, en hij me uitnodigde om de uitdaging aan te gaan. Het resultaat is het symfonisch gedicht **Dynasty**, een muzikale vorm die voor het eerst werd geïntroduceerd aan het publiek van een brassbandwedstrijd in het Crystal Palace in 1913 door Percy Fletcher in zijn werk **Labour and Love**. Ik maakte gebruik van de belangrijkste passages uit **Harry Mortimer's On Brass** als bron voor het verhaal. Het werk opent met een vier-noten leitmotif (Harry's thema, 'als uit de hemel neerdalende'), en de tijdlijn zal zich als volgt verder ontwikkelen:

1 - Harry

Iemands lot besliste bij de geboorte: *'Ik zal van hem de beste cornetspeler van Engeland maken'.*

2 - Oorlog

Waarom razen de landen zo woedend tesamen? *Fred is vrijwilliger voor militaire dienst.*

3 - Theater

En plotseling *'Rende ik als een held in de stomme films die ik zo goed zou leren kennen.'*

4 - Reis

Troost je. *Een nieuw leven en nieuwe uitdagingen*

5 - Samen

Kom tot mij *'Een gouden eeuw'*

6 - Tot ziens

Want zie, duisternis *'Fred's dood betekende zeker het einde van een tijdperk'*

7 - Amen

De trompet zal klinken

Luisteraars die bekend zijn met het brassbandrepertoire zullen een paar relevante citaten herkennen in het werk. In mijn verbeelding wordt Harry vergezeld door Fred op cornet en de euphoniums van Alex en Rex voor de kwartetcadenza uit **Sovereign Heritage** van Jack Beaver in het deel **Samen**.

Het Amen-gedeelte uit **De Messiah** van Händel vormt de basis voor een contrapuntische fantasie wanneer het werk op weg is naar zijn finale. Andere minder duidelijke fragmenten dragen bij tot het verhaal.

Dynasty is gecomponeerd in opdracht van de Britse Open Brassbandkampioenschappen van september 2019 en de brassbandcommissie van VLAMO voor de Belgische Brassbandkampioenschappen van 2019.

Peter Graham, mei 2019

Translation: Luc Vertommen

De Mortimer-dynastie

Het leven van Harry Mortimer (HM) leest als een muzikaal avonturenverhaal. Hij werd geboren in 1902 en zijn vroegste herinneringen (weergegeven in zijn autobiografie) zijn het spelen van duetten op cornet met zijn vader Fred in het familiehuisje in Hebden Bridge in Yorkshire. Zijn meest geliefde werk was een legato melodie uit **Martha** van Von Flotow. *'Het is mogelijk dat deze (Martha) het model werd voor mijn loopbaan als muzikant'*¹. Hij maakte zijn wedstrijddebuut tijdens de wedstrijd in Crystal Palace in 1913 in **Labour and Love**. Nog in zijn tienerjaren, toen zijn vader Fred weg was op militaire dienst tijdens de Eerste Wereldoorlog, steunde hij zijn familie door muziek voor stomme films te spelen en artiesten te begeleiden waaronder de legendarische Marie Lloyd.

Vanaf 1930, beginnend met Elgar's **Severn Suite** op de Nationale kampioenschappen en samen met anderen uit de Mortimer-dynastie, Fred en zijn broers Alex en Rex, leidde hij de beroemde Fodens Band naar ongekende successen, zowel als cornetist en later als dirigent. De Britse Open Brassbandkampioenschappen won hij zeven keer in negen jaar tijd, terwijl zijn overwinningen op de Nationale Brassbandkampioenschappen er één bevatte in 1954 met een opmerkelijke eerste en derde plaats, waarbij zijn broer Alex de tweede prijs won, in Jack Beaver's **Sovereign Heritage**. Hij maakte de overgang van brassbands naar symfonieorkesten als een gevierd trompettist wiens opnames over de wereld bekend waren. Als producer bij de BBC verhoogde hij het aantal uitzendingen van brassbands naar een ongezien niveau.

In zijn professionele leven kende hij de meeste grote Engelse musici van de twintigste eeuw, van dirigenten Adrian Boult, Malcolm Sargent en John Barbirolli tot componisten Granville Bantock, Arthur Bliss en Edward Elgar. Hij was een intelligent muzikant die de waarde kende van een oordeelkundige mix van het oude met de kracht van het nieuwe. Met evenveel gemak gaf hij een compositieopdracht voor innovatieve werken als Elgar Howarth's **Fireworks** in 1975 of dirigeerde hij werken die hij omschreef als 'de ruggegraat van ons repertoire' van arrangeur Edrich Siebert. Hoewel hij teleurgesteld was dat hij Tippett en Britten niet kon overtuigen om aan de canon bij te dragen, herinnerde hij zijn publiek toch geregeld aan de verdiensten van *'de oude klassiekers uit ons repertoire, die de unieke klankkwaliteiten van de brassband naar voren brengen'*² en uitte hij het verlangen dat *'er nog een paar componisten op het toneel zouden verschijnen die bereid waren om interessante muziek te schrijven met af en toe een melodie erin'*³.

Harry Mortimer ontving het CBE voor zijn diensten aan de brassbandbeweging en overleed in 1992.

1. *Harry Mortimer On Brass*, Alphabooks, Sherborne, Dorset, 1981

2., 3. *Ibid.*

Over de componist

Peter Graham, geboren in Schotland, studeerde muziek aan de universiteiten van Edinburgh en Londen (Goldsmiths 'College).

Zijn muziek voor brassband en harmonieorkest wordt over de hele wereld uitgevoerd, van China, Taiwan, Japan, Korea en Singapore in het Verre Oosten, over Noord- en Zuid-Amerika en in alle belangrijke Europese landen.

Hij behaalde onder ander de American Bandmasters Association/Ostwald Award voor een origineel werk voor harmonieorkest, The President's Award van zowel de Noord-Amerikaanse als de Schotse Brassbandfederatie en de Iles Medal of the Worshipful Company of Musicians.

The Mortimer Dynasty

The life of Harry Mortimer (HM) reads like a musical adventure story. Born in 1902, his earliest memories (as recorded in his autobiography) include playing cornet duets with his father Fred in the family cottage in Hebden Bridge Yorkshire, a favourite being a legato melody from Von Flotow's **Martha** which he suggested was “(It's) just possible that this (Martha) set the pattern of my playing career”¹. He made his contest debut at the 1913 Crystal Palace Contest on **Labour and Love** and whilst in his teens, with father Fred away on military service during the Great War, he supported his family playing for silent movies and music hall artistes including the legendary Marie Lloyd.



Harry Mortimer and Peter Graham in London, 1985

From 1930, beginning with Elgar's **Severn Suite** at the *National Championships* and together with others of the Mortimer dynasty, Fred and brothers Alex and Rex, he led the *Fabulous Fodens Band* to unparalleled contest success both as principal cornetist and later conductor. At the *British Open* he won on a record seven occasions in nine years, whilst his Nationals wins included, in 1954, a remarkable first and third place, with brother Alex taking second prize, on Jack Beaver's **Sovereign Heritage**. He made the transition from brass bands to symphony orchestra as a celebrated trumpeter whose recordings spanned the globe. At the BBC as a producer he increased the broadcast output of brass bands to a level not seen before or since.

In his professional life he knew most of the great English musicians of the twentieth century, from conductors Sirs Adrian Boult, Malcolm Sargent and John Barbirolli to composers Sirs Granville Bantock, Arthur Bliss and Edward Elgar. An astute musician who knew the value of a judicious blend of the old with the vitality of the new, he was equally comfortable commissioning innovative works from Elgar Howarth (**Fireworks**, 1975) through to conducting what he described as “the backbone of our repertoire” from prolific arranger Edrich Siebert. Whilst disappointed that Tippett and Britten were not persuaded to contribute to the canon, he was nevertheless quick to remind his audience of the merits of “the old classics of our repertoire, which exploited the unique tonal qualities of the brass band”², nor express a desire that “would there were a few more composers coming on to the scene prepared to write interesting music with an occasional tune in it!”³.

Harry Mortimer was awarded the CBE for services to the brass band movement and died in 1992.

1. *Harry Mortimer On Brass*, Alphabooks, Sherborne, Dorset, 1981
2., 3. *Ibid*.

About the Composer

Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College).

His music for brass and wind is performed across the globe, from China, Taiwan, Japan, Korea and Singapore in the Far East, across North and South America and in every major European country.

Awards include the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds, The President's Award from both The North American and Scottish Brass Band Associations and the Iles Medal of the Worshipful Company of Musicians.

Symphonic Poem

PETER GRAHAM

A **Appassionata**

The image displays a page from a musical score, likely for a symphony, featuring a large ensemble of instruments. The instruments listed on the left include Soprano Cornet E♭, Solo Cornet B♭, Repiano Cornet B♭, 2nd Cornet B♭, 3rd Cornet B♭, Flugelhorn, Solo Horn E♭, 1st Horn E♭, 2nd Horn E♭, 1st Baritone B♭, 2nd Baritone B♭, 1st Trombone B♭, 2nd Trombone B♭, Bass Trombone, Euphonium B♭, Bass E♭, Bass B♭, Timpani, Percussion 1, Percussion 2, and Percussion 3.

The score is written in 4/4 time and features a key signature of one flat (B♭). The music is divided into measures, with the first measure starting at measure 9. The score includes various musical notations such as notes, rests, dynamics (mp, f, mf), and articulations (cresc., f, tenuto). The instruments are grouped into sections, with the first section (Soprano, Solo, Repiano, 2nd, 3rd Cornets and Flugelhorn) playing a melodic line, and the second section (Solo Horn, 1st and 2nd Horns) playing a harmonic line. The third section (1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Bass E♭, and Bass B♭) provides a low harmonic foundation, and the Timpani and Percussion parts provide rhythmic support.

The score is written for a large ensemble, with the first section (Soprano, Solo, Repiano, 2nd, 3rd Cornets and Flugelhorn) playing a melodic line, and the second section (Solo Horn, 1st and 2nd Horns) playing a harmonic line. The third section (1st and 2nd Baritone, 1st and 2nd Trombone, Bass Trombone, Euphonium, Bass E♭, and Bass B♭) provides a low harmonic foundation, and the Timpani and Percussion parts provide rhythmic support.

B Poco più mosso
Solo (cup mute)

20

Soprano Cornet E♭ *mp* *morendo*

Solo Cornet B♭ *pp*

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn *p* Open

Solo Horn E♭ *p* 3

1st Horn E♭ *p*

2nd Horn E♭ *p*

1st Baritone B♭ *p*

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭ Solo 3 *mf* 3

Bass E♭ One 3 *p*

Bass B♭ One 3 *p*

Timpani 3 *p*

Glockenspiel To Clash cym.

Percussion 1 *mf*

Percussion 2 *mf* To B. D.

Percussion 3 To S. D.

[illegible]

** Take starting note from Timpani C bar 34

100

Soprano Cornet E♭

Solo Cornet B♭
2. 4. straight mute
mp

Repiano Cornet B♭
Straight mute
mp

2nd Cornet B♭
mp

3rd Cornet B♭
mp

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭
Solo
mp

2nd Baritone B♭
Solo with 1st Bar.
mp

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭
mp

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2
Sus. Cymbal
(scrape fast with coin)
To S. D.

Percussion 3
mp

III

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

Xylophone

(Motor off)

mp

p

1. muted

172 Open (non solo)

Soprano Cornet E♭

p

All open

Solo Cornet B♭

p

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

p

Solo Horn E♭

p

1st Horn E♭

p

2nd Horn E♭

1st Baritone B♭

Non solo

p

2nd Baritone B♭

Non solo

p

1st Trombone B♭

p

2nd Trombone B♭

p

Bass Trombone

p

Euphonium B♭

Both (open)

p

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

152

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

p

p

p

p

p

p

mf

mf

mf

mp subito

mp subito

mp subito

mp subito

f

mp subito

Tubular Bells To Clash Cymbals

159

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

mp *f*

sim. (alternate phrase)

sim. (alternate phrase)

218

Soprano Cornet Bb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

Percussion 3

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

DD 5 - Together
 Quartet cadenza ad lib. (♩ = c.60)

254

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

1. open

Open

mf *f* *mp cresc.* *mf* *p* *mf* *p (echo)* *mf*

mf *f* *mp cresc.* *mf* *mf* *p subito* *mf*

f *mp cresc.* *mf* *p* *mf* *p subito* *mf*

f *mf* *p* *mf* *p subito* *mf*

To S.D.

* At the conductor's discretion, this phrase can be played by Cornet 2

265

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

mp

tr

dim.

pp

Open

mp

Open

mp

p

mp

p

p

p

mp

p

mp

pp

mp

p

mp

[illegible]

320 rit. Freely

Soprano Cornet E $\flat$

Solo Cornet B $\flat$

Repiano Cornet B $\flat$

2nd Cornet B $\flat$

3rd Cornet B $\flat$

Flugelhorn

Solo Horn E $\flat$

1st Horn E $\flat$

2nd Horn E $\flat$

1st Baritone B $\flat$

2nd Baritone B $\flat$

1st Trombone B $\flat$

2nd Trombone B $\flat$

Bass Trombone

Euphonium B $\flat$

Bass E $\flat$

Bass B $\flat$

Timpani

Percussion 1

Percussion 2

Percussion 3

Solo (open)

mf dim.

pp

1. Muted

mp dim.

pp

(Return to seat)

pp

pp

pp

mp dim.

pp

mp dim.

pp

mp dim.

pp

mp dim.

pp

Solo

mp

329

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

361 **NN** Poco più mosso ♩ = c.164

Soprano Cornet E♭

Solo

f

Solo Cornet B♭

f

Repiano Cornet B♭

f

2nd Cornet B♭

f

3rd Cornet B♭

f

Flugelhorn

f

Solo Horn E♭

f *mp* *f* *mp*

1st Horn E♭

f *mp* *f* *mp*

2nd Horn E♭

f *mp* *f* *mp*

1st Baritone B♭

f

2nd Baritone B♭

f

1st Trombone B♭

mf

2nd Trombone B♭

mf

Bass Trombone

mf

Euphonium B♭

f

Bass E♭

1. 2. alternate 2 bar phrases
mp subito

Bass B♭

1. 2. alternate 2 bar phrases
mp subito

Timpani

mp subito

Percussion 1

Tubular Bells

Percussion 2

f

Percussion 3

mp subito

Soprano Cornet E♭

Solo Cornet B♭

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

Bass E♭

Bass B♭

Timpani

Percussion 1

Percussion 2

Percussion 3

422

rit. **UU** Allargando

Soprano Cornet Eb

Solo Cornet Bb

Repiano Cornet Bb

2nd Cornet Bb

3rd Cornet Bb

Flugelhorn

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Timpani

Percussion 1

Percussion 2

Percussion 3

Clash cymbals