M U S I C F O R B R A S S B A N D

Commissioned for the 1997 Boosey & Hawkes
National Brass Band Championships
Royal Albert Hall London

On Alderley Edge

Peter Graham

Full Score

Instrumentation:

British Brass Band

Percussion (3-4 players):

Percussion 1 (Timpani (30" 28" 25"), Bass drum, Sus. cymbal, Bell tree, Clash cymbal, Xylophone, Triangle)**;**
Percussion 2 (Tam-tam, Tubular bells, Vibraphone, Bell tree, Tambourine, Clash cymbal, Bass drum);
Percussion 3 (Bass drum, Snare drum, Clash cymbal, Triangle, Cymbal, Glockenspiel, Claves)

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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 Freischutz** 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 Freischutz**) 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

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 and the Iles Medal of the Worshipful Company of Musicians

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On Alderley Edge duration c. 15:00

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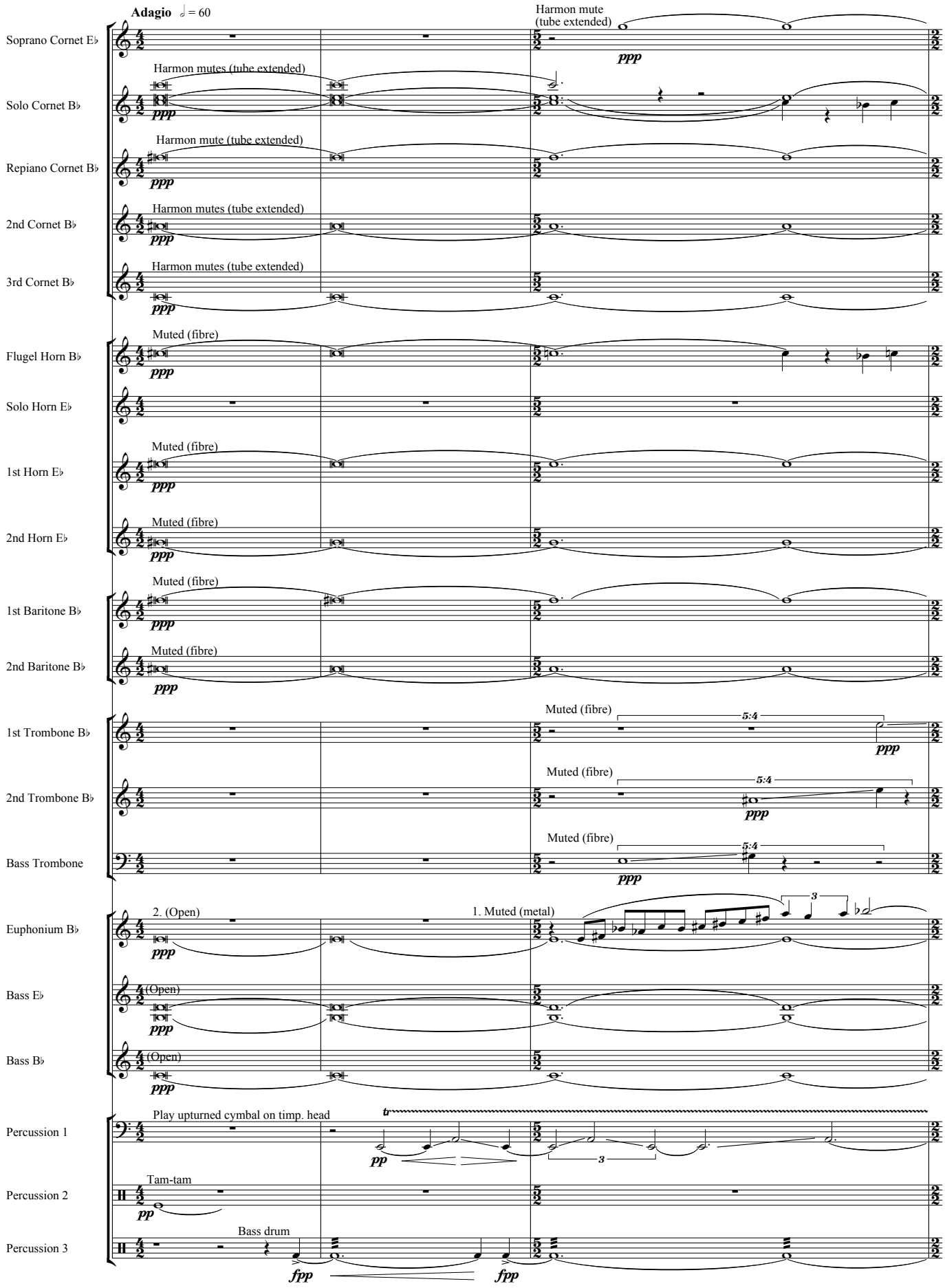
To Gillian and Brian Pomering

On Alderley Edge

PETER GRAHAM

PROLOGUE

Adagio ♩ = 60



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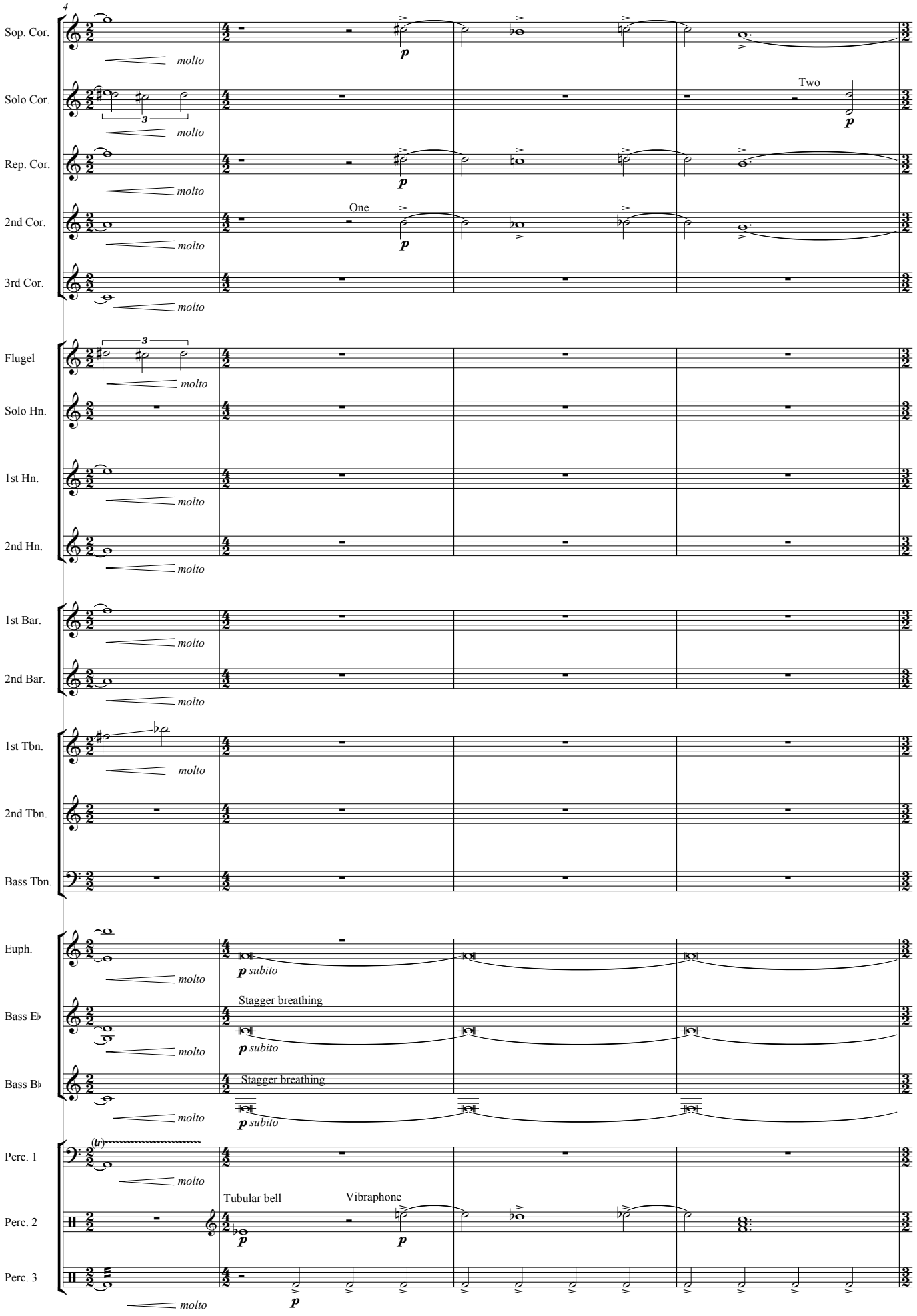
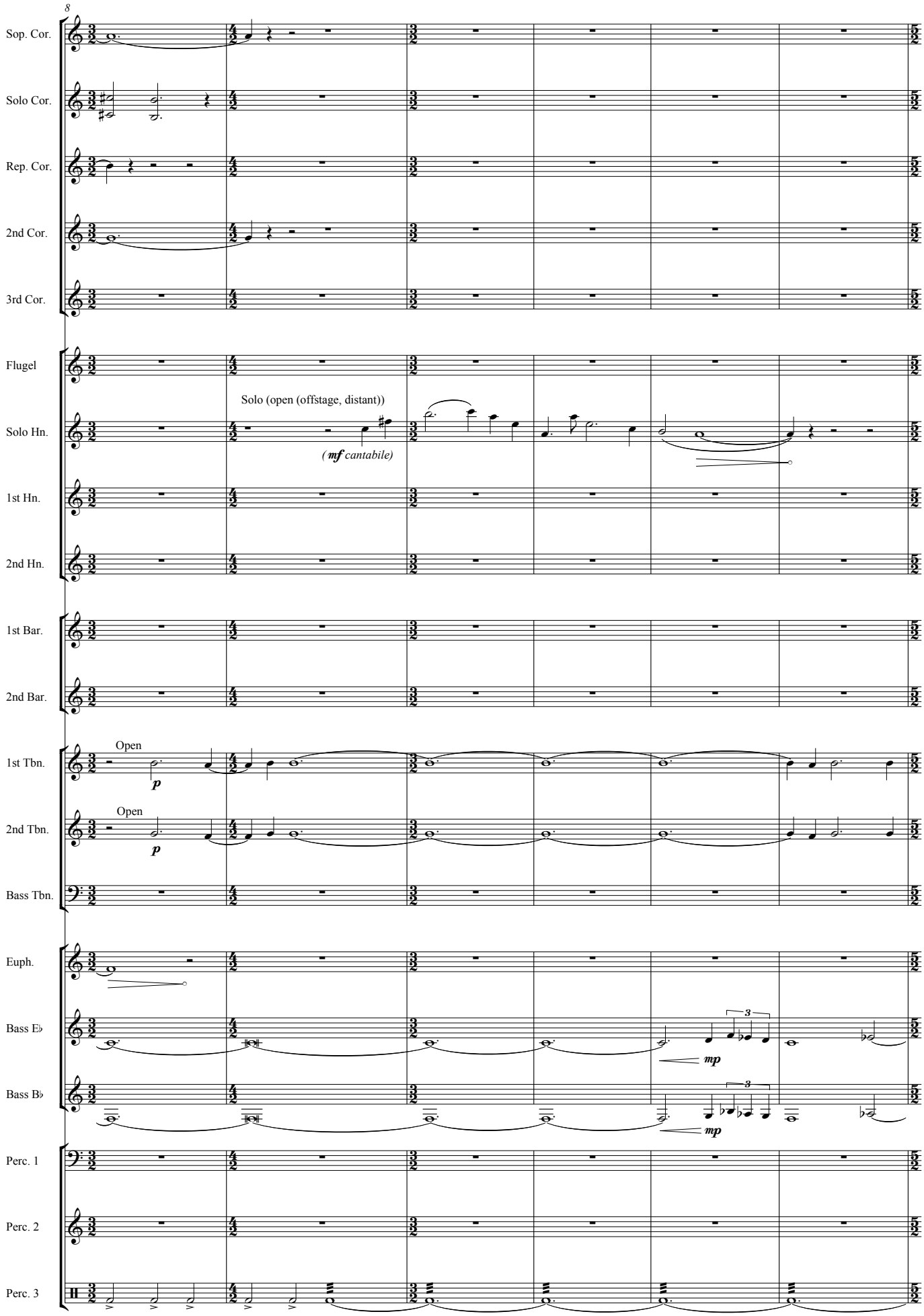
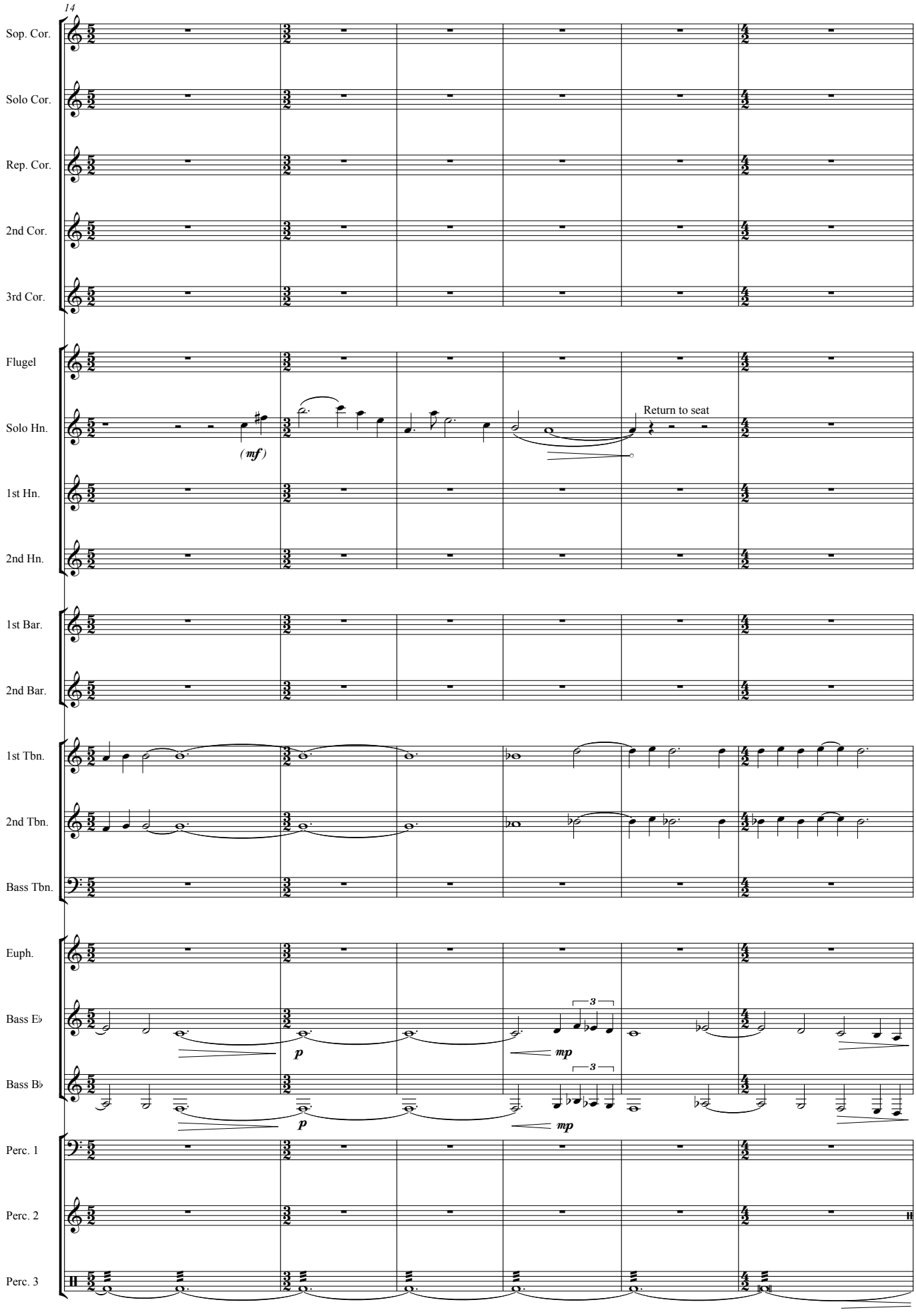
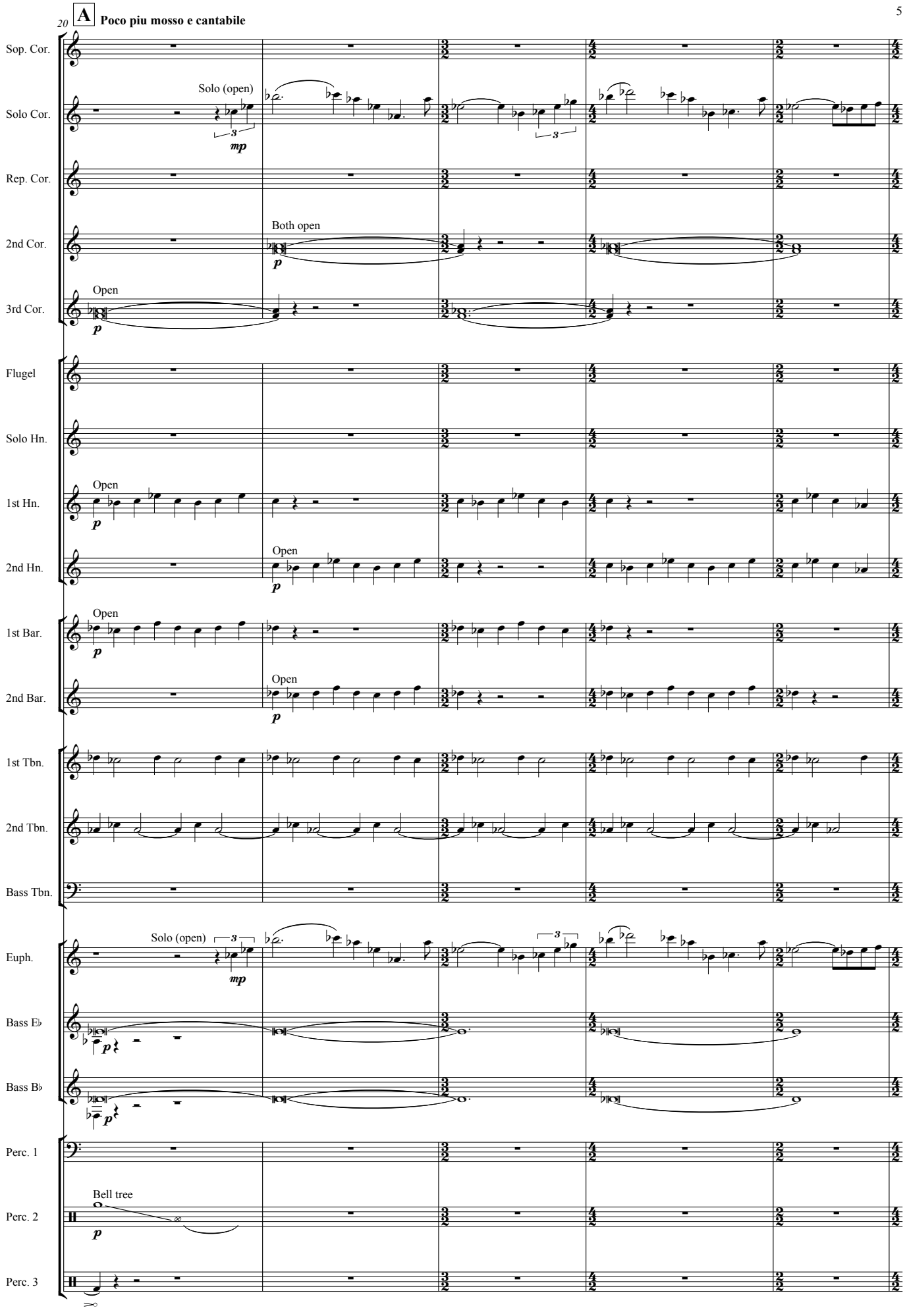
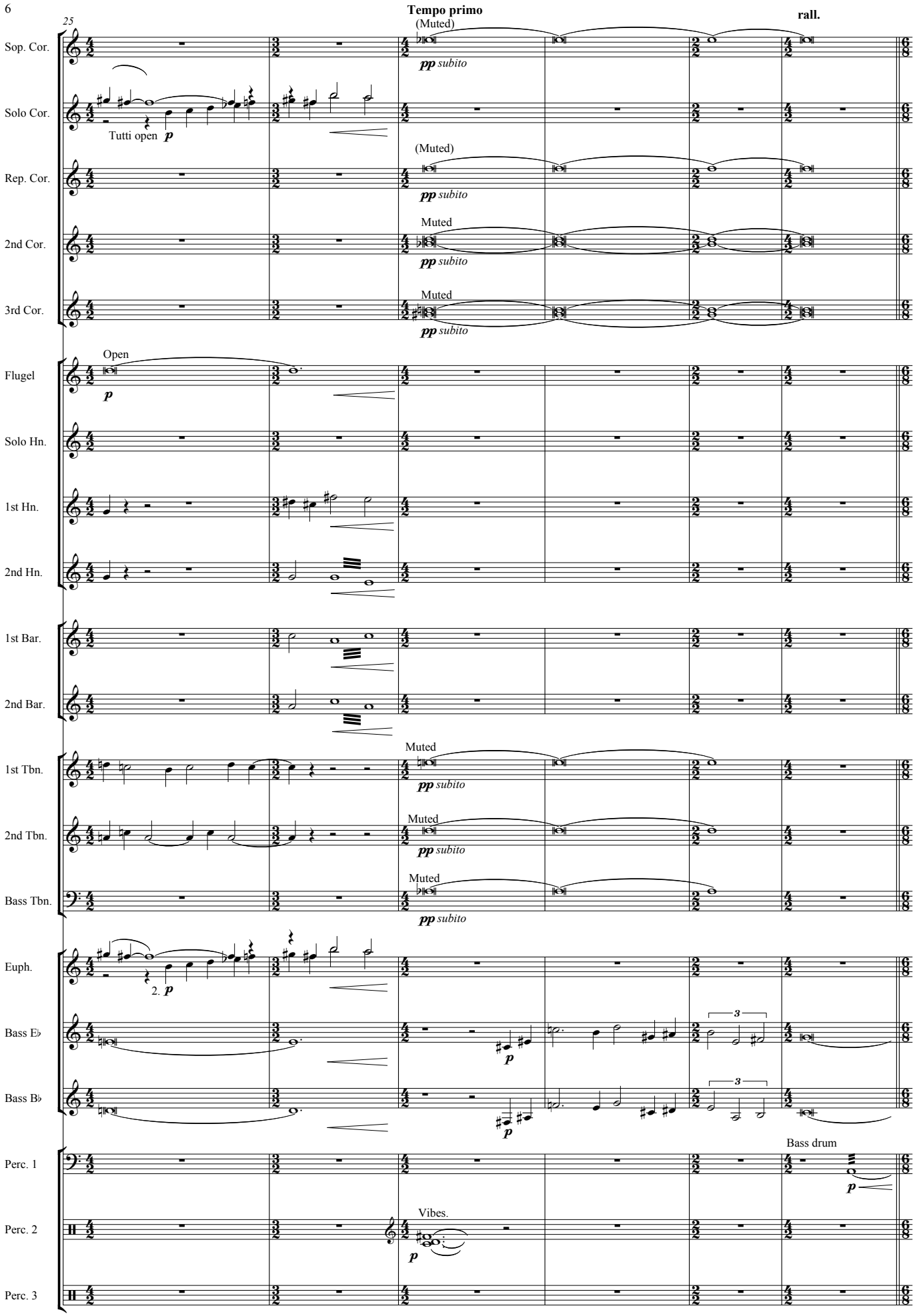
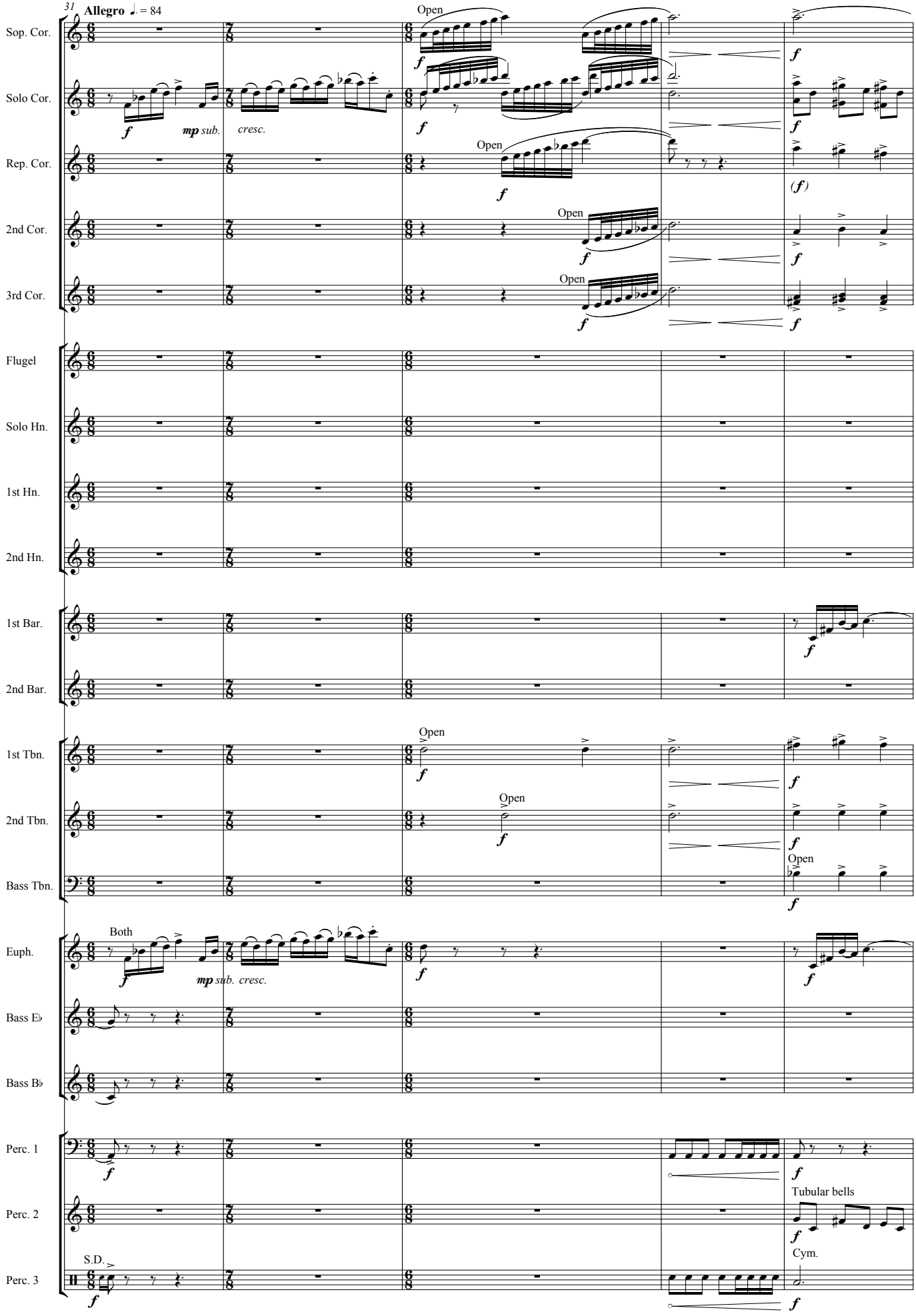

4
Sop. Cor.
molto
Solo Cor.
molto
Two
Rep. Cor.
molto
2nd Cor.
molto
One
3rd Cor.
molto
Flugel
molto
Solo Hn.
1st Hn.
molto
2nd Hn.
molto
1st Bar.
molto
2nd Bar.
molto
1st Tbn.
molto
2nd Tbn.
Bass Tbn.
Euph.
molto
subito
Bass E♭
molto
Stagger breathing
subito
Bass B♭
molto
Stagger breathing
subito
Perc. 1
molto
Perc. 2
Tubular bell
Vibraphone
Perc. 3
molto


8
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo (open (offstage, distant))
Solo Hn.
(mf cantabile)
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Open
p
1st Tbn.
Open
p
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
3
mp
Bass B♭
3
mp
Perc. 1
Perc. 2
Perc. 3


14
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
(mf)
Return to seat
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
Bass B♭
p
mp
3
Perc. 1
Perc. 2
Perc. 3


20
A
Poco piu mosso e cantabile
Sop. Cor.
Solo Cor.
Solo (open)
mp
Rep. Cor.
2nd Cor.
Both open
p
3rd Cor.
Open
p
Flugel
Solo Hn.
1st Hn.
Open
p
2nd Hn.
Open
p
1st Bar.
Open
p
2nd Bar.
Open
p
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Solo (open)
mp
Bass E♭
p
Bass B♭
p
Perc. 1
Perc. 2
Bell tree
p
Perc. 3


25
Tempo primo
rall.
Sop. Cor.
(Muted)
pp subito
Solo Cor.
Tutti open
p
Rep. Cor.
(Muted)
pp subito
2nd Cor.
Muted
pp subito
3rd Cor.
Muted
pp subito
Flugel
Open
p
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
Muted
pp subito
2nd Tbn.
Muted
pp subito
Bass Tbn.
Muted
pp subito
Euph.
2.
p
Bass E♭
3
p
Bass B♭
3
p
Perc. 1
Bass drum
p
Perc. 2
Vibes.
p
Perc. 3


31
Allegro ♩. = 84
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
Perc. 3
Open
Both
mp sub.
cresc.
Tubular bells
S.D.
Cym.

105

stringendo

F *THE GOLDEN STONE*

Tranquillo e cantabile ♩ = 58

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flugel

Solo Hn.

p

1st Hn.

p

2nd Hn.

1st Bar.

p

2nd Bar.

p

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Both

Bass E♭

p

Bass B♭

ff

p

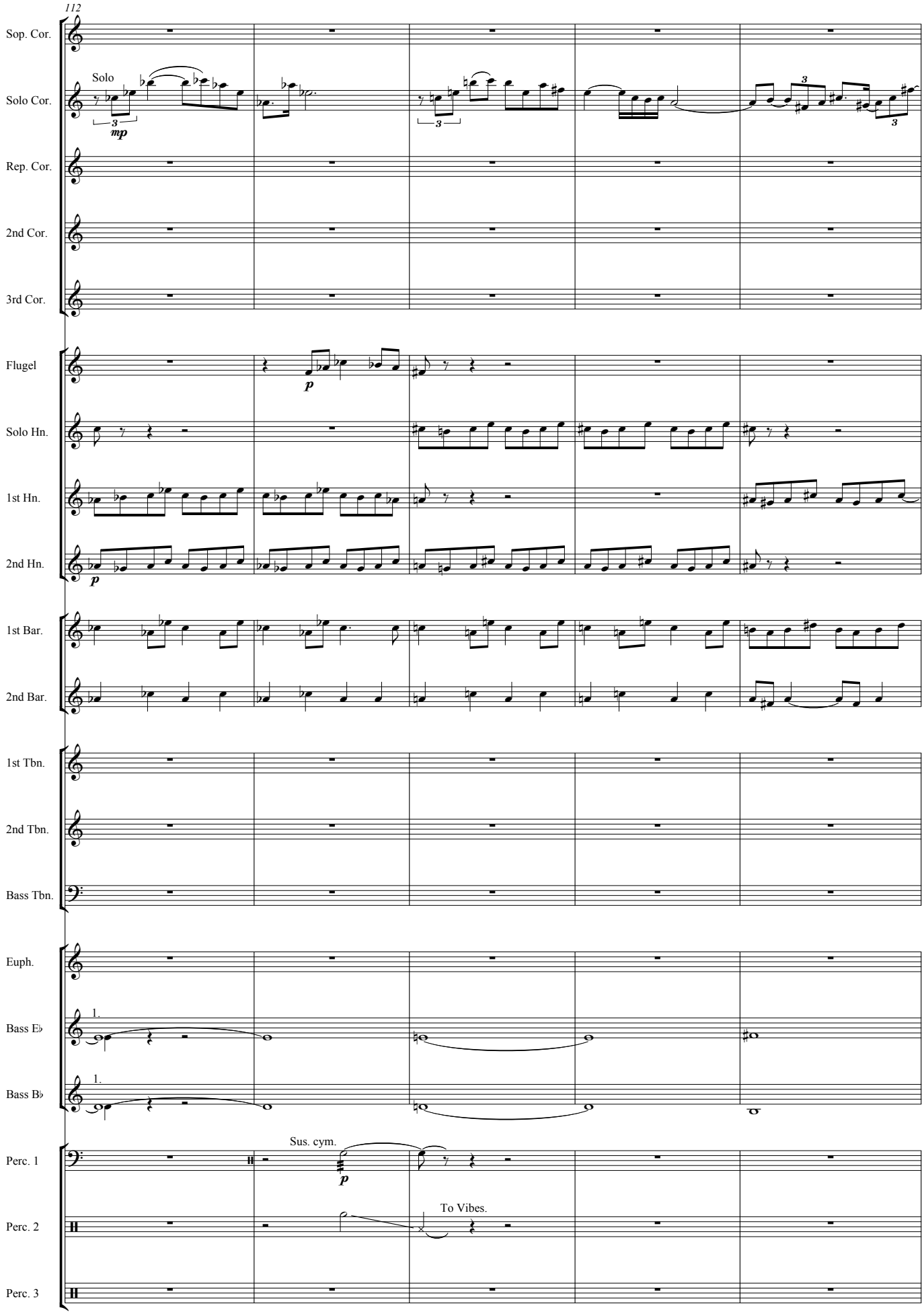
Perc. 1

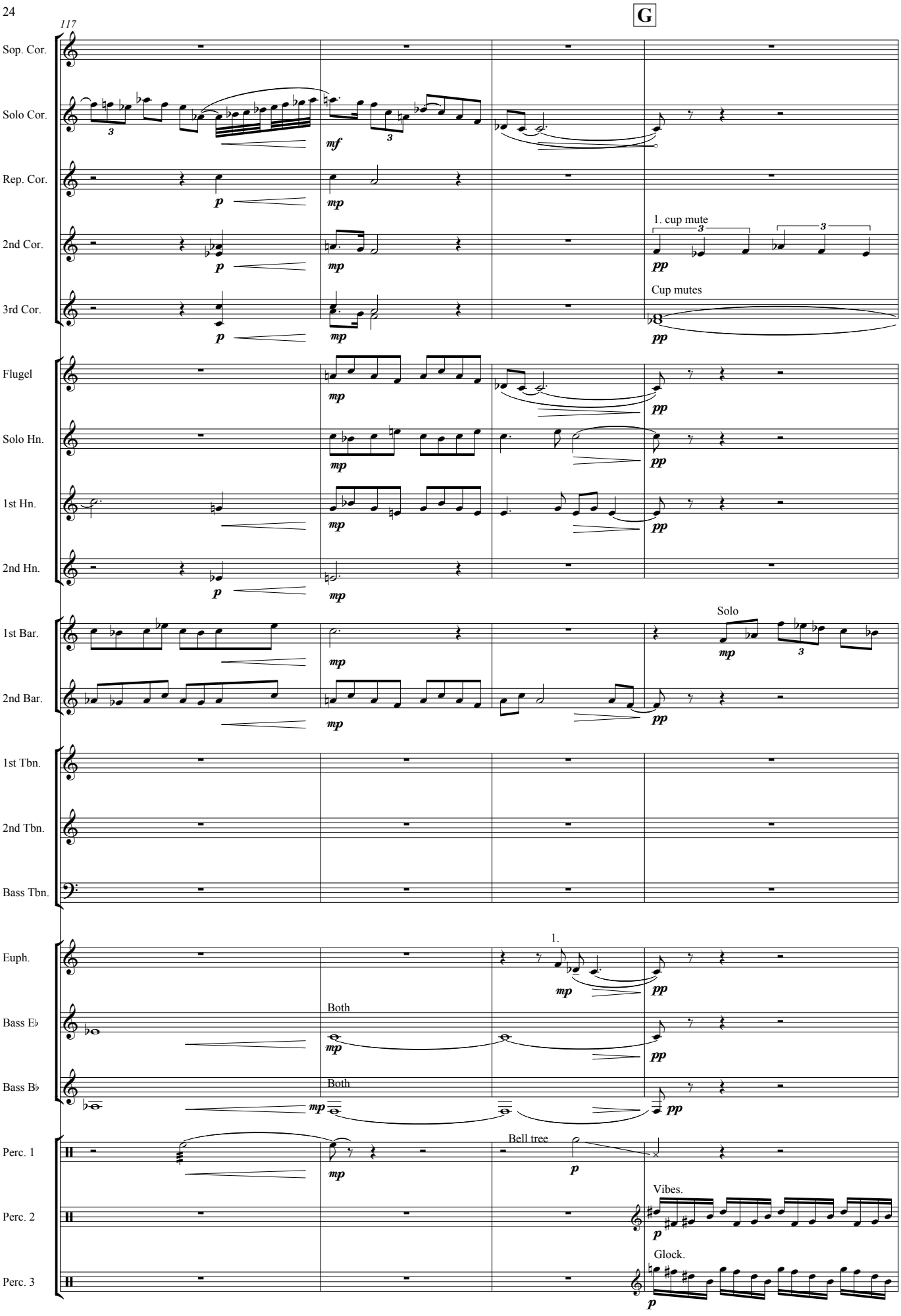
Perc. 2

Bell tree

p

Perc. 3


112
Sop. Cor.
Solo
Solo Cor.
mp
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
p
Solo Hn.
1st Hn.
2nd Hn.
p
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
1.
Bass B♭
1.
Perc. 1
Sus. cym.
p
Perc. 2
To Vibes.
Perc. 3


117
G
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
Perc. 3
1. cup mute
Cup mutes
Solo
1.
Both
Both
Bell tree
Vibes.
Glock.

135

I *ENGINE VEIN MINE*

Meccanico ♩ = 144+

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor. — St. mute — *mf* — *p*

3rd Cor. — St. mute — *mf* — *p*

Flugel

Solo Hn. — *dim.* — *pp*

1st Hn. — *dim.* — *pp* — *mp*

2nd Hn. — *mp*

1st Bar. — 3 — *pp* — *mf* — *mp*

2nd Bar. — *dim.* — *pp* — *mf* — *mp*

1st Tbn. — *f*

2nd Tbn. — *f* — *fp*

Bass Tbn.

Euph. — 2. — *mf* — *mp*

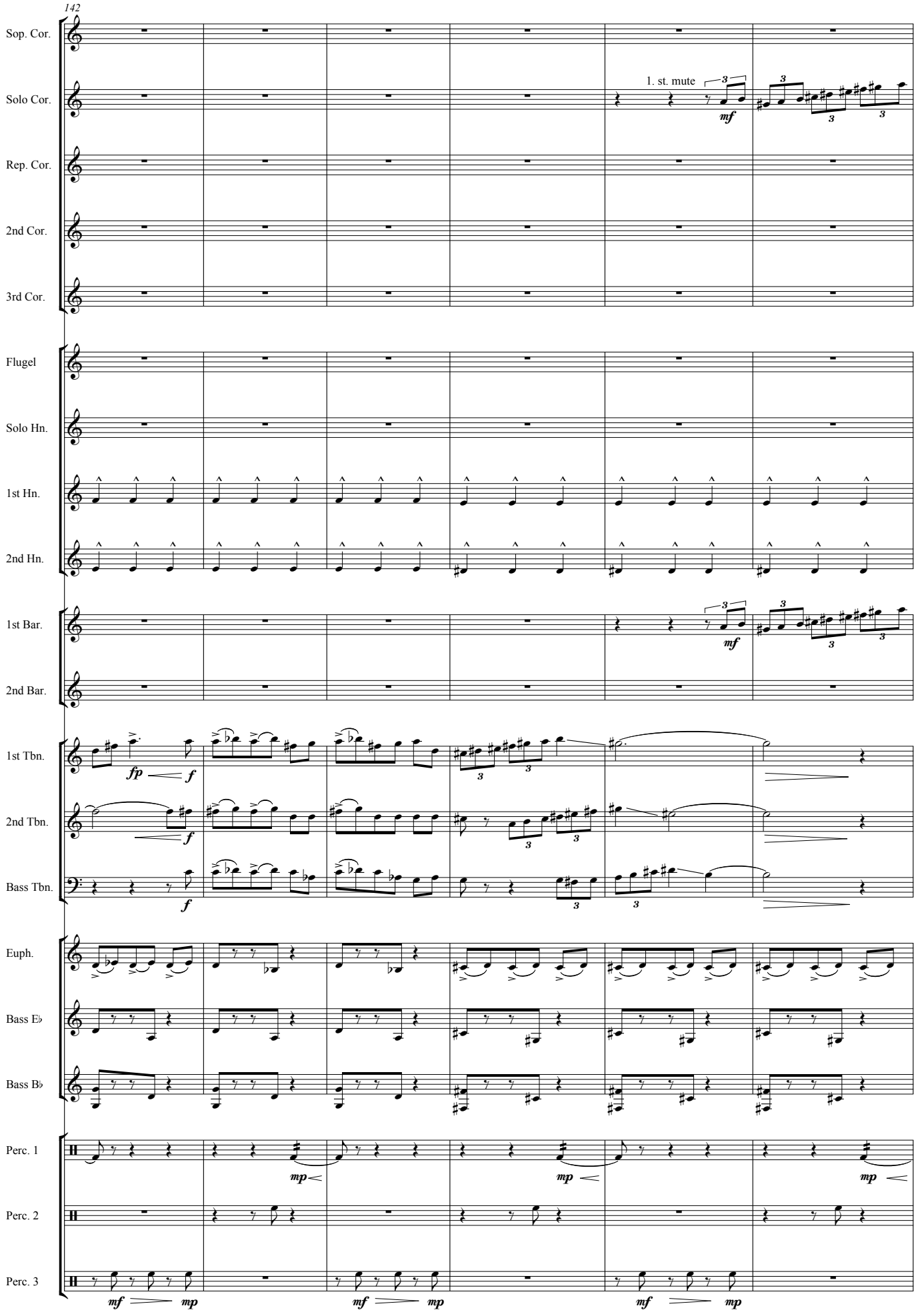
Bass E♭ — 3 — *mp* — *dim.* — *mf* — *mp*

Bass B♭ — 3 — *dim.* — *mf* — *mp*

Perc. 1 — Bass drum — *mp*

Perc. 2 — Clash cym. (choke) — *f* — *mp*

Perc. 3 — Claves — *mf* — *mp*


142
Sop. Cor.
Solo Cor.
1. st. mute
mf
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
mf
2nd Bar.
1st Tbn.
fp
f
2nd Tbn.
f
Bass Tbn.
f
Euph.
Bass E♭
Bass B♭
Perc. 1
mp
mp
mp
Perc. 2
Perc. 3
mf
mp
mf
mp
mf
mp

N *THE HOLY WELL*

Andante misterioso ♩ = 76

217

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

Perc. 3

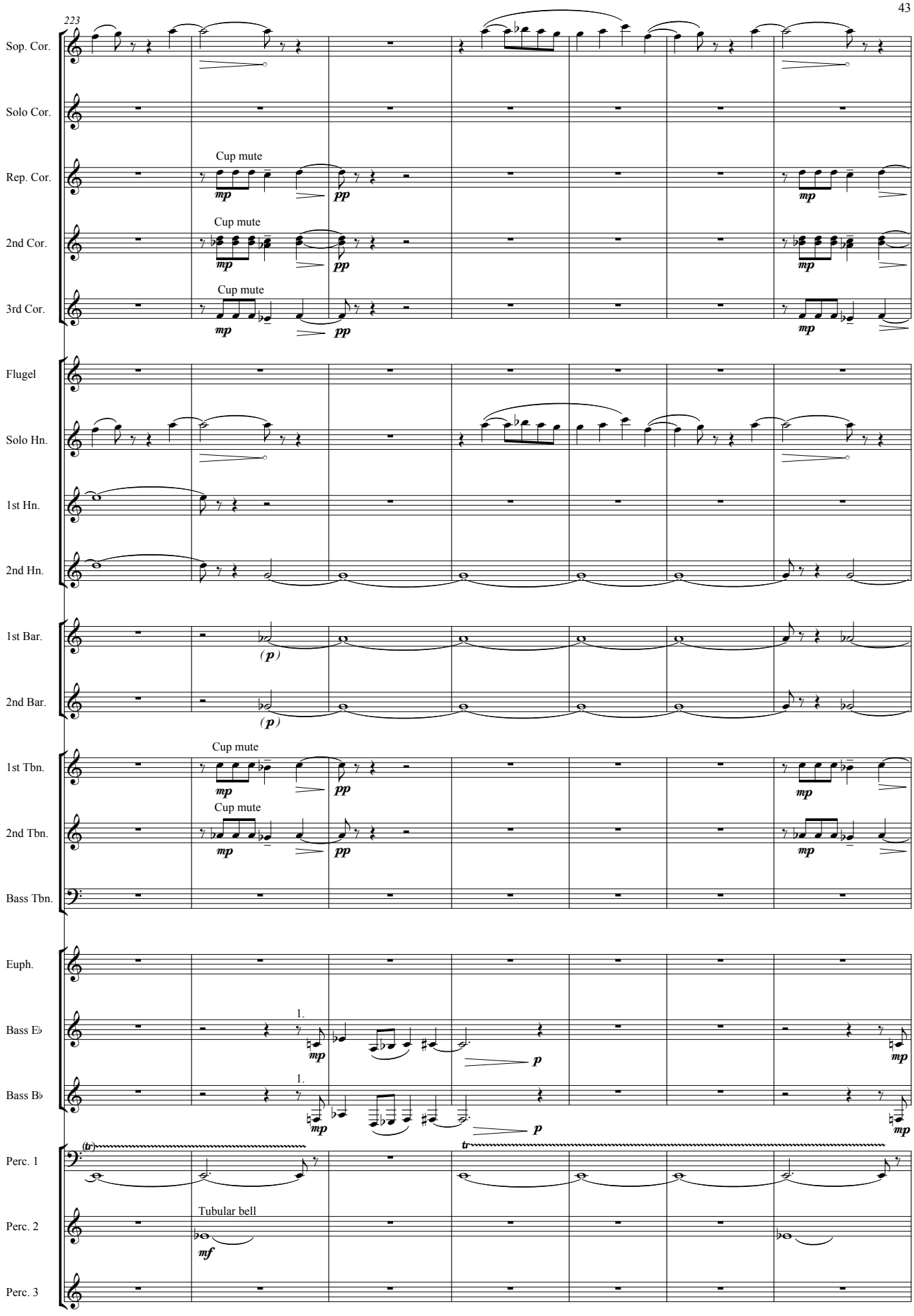
Cym.

Choke

Vibes.

Timp.

Glock.


223
Sop. Cor.
Solo Cor.
Rep. Cor.
Cup mute
2nd Cor.
Cup mute
3rd Cor.
Cup mute
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
Cup mute
2nd Tbn.
Cup mute
Bass Tbn.
Euph.
Bass E♭
Bass B♭
Perc. 1
Perc. 2
Tubular bell
Perc. 3

230

ritenuto

O **Andante espressivo**

♩ = 72

Sop. Cor.

Solo Cor.

Solo

Rep. Cor.

2nd Cor.

3rd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

Open

2nd Tbn.

Open

Bass Tbn.

Open

Euph.

1.

2.

Bass E♭

Both

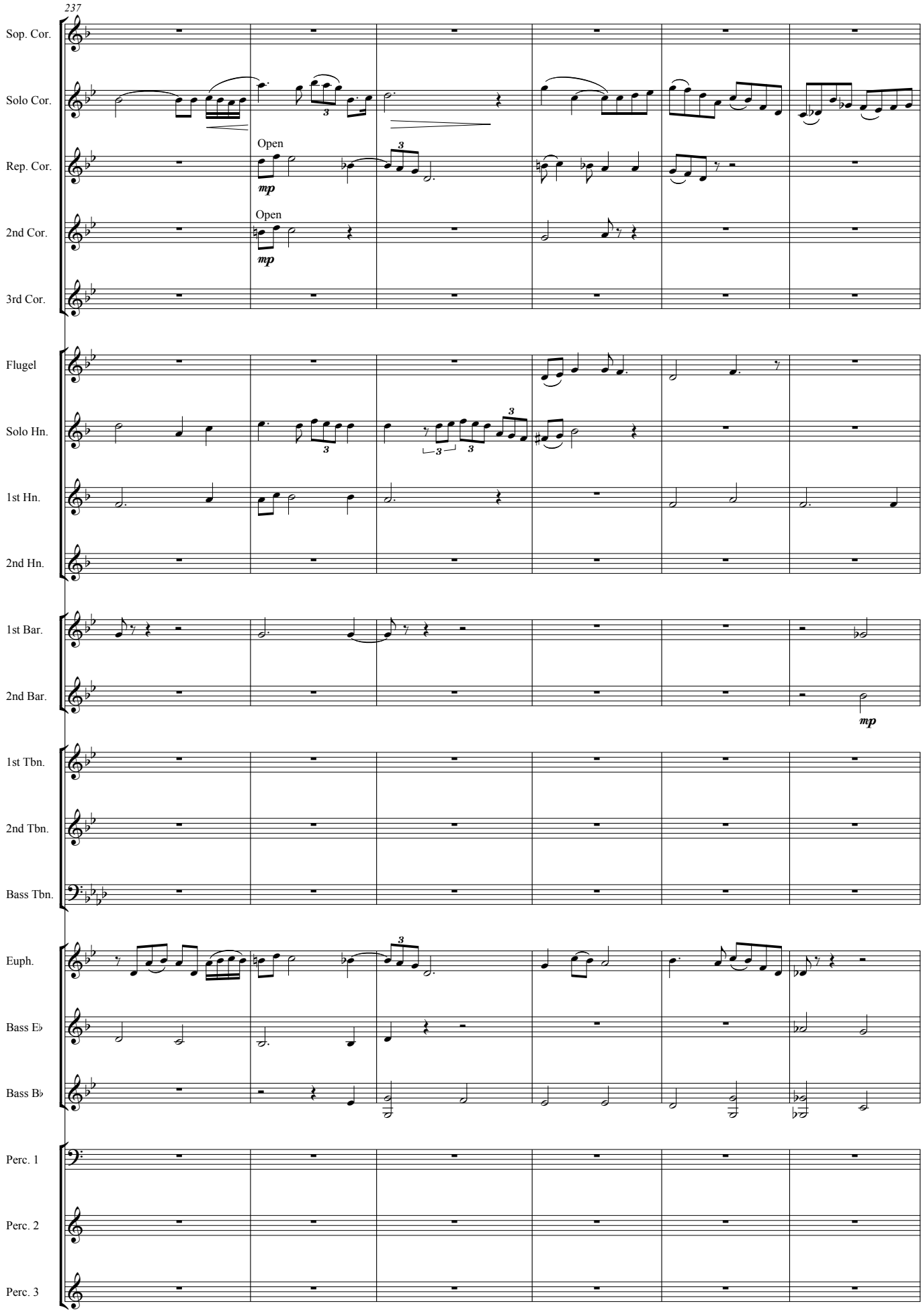
Bass B♭

Both

Perc. 1

Perc. 2

Perc. 3


237
Sop. Cor.
Solo Cor.
Rep. Cor.
Open
mp
2nd Cor.
Open
mp
3rd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
mp
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
Bass B♭
Perc. 1
Perc. 2
Perc. 3

274

R *STORMY POINT*

Allegro agitato ♪ = 168

Sop. Cor.

accel.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

mp

2nd Bar.

mp

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass E♭

detached

Bass B♭

detached

Perc. 1

Perc. 2

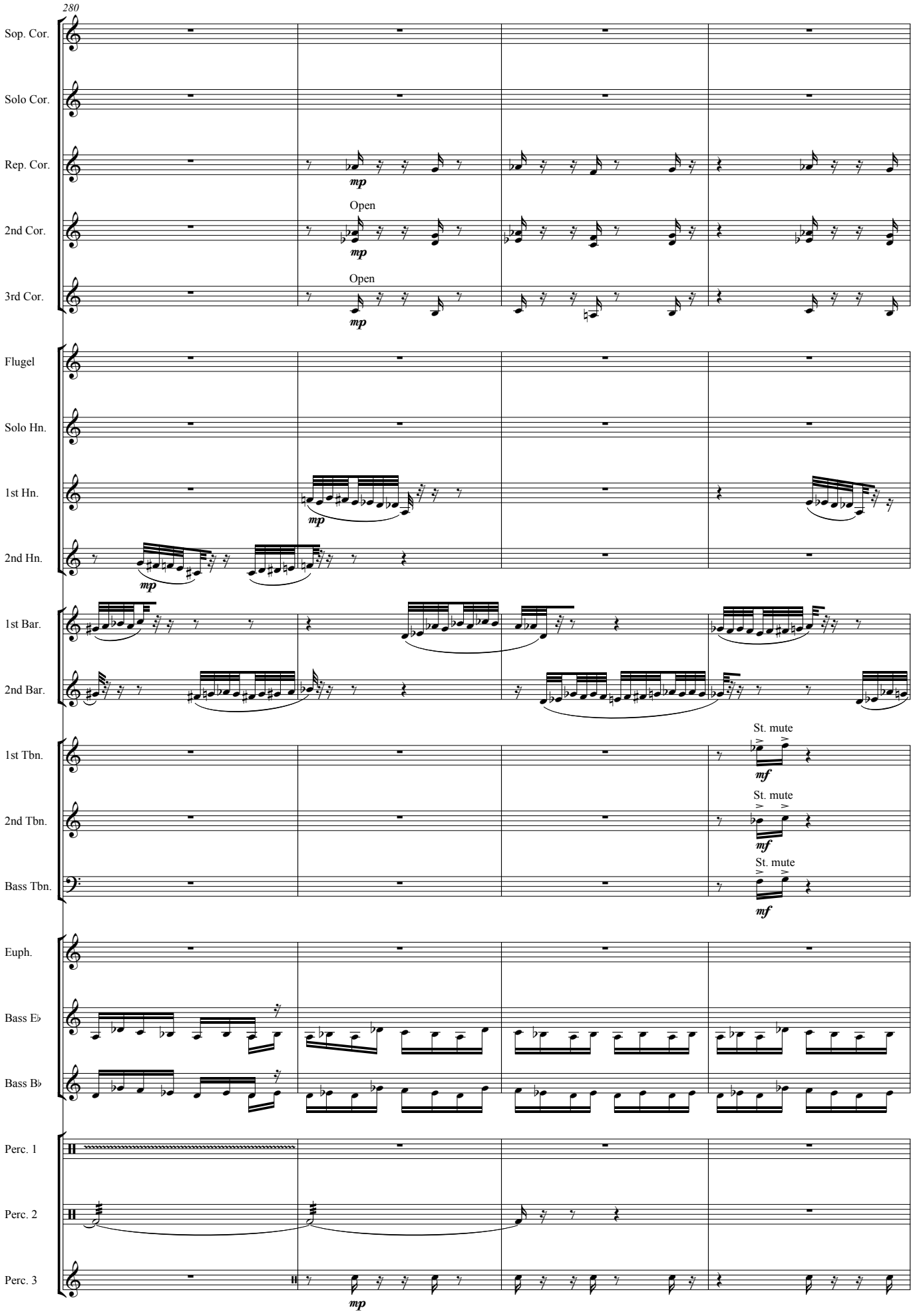
cresc.

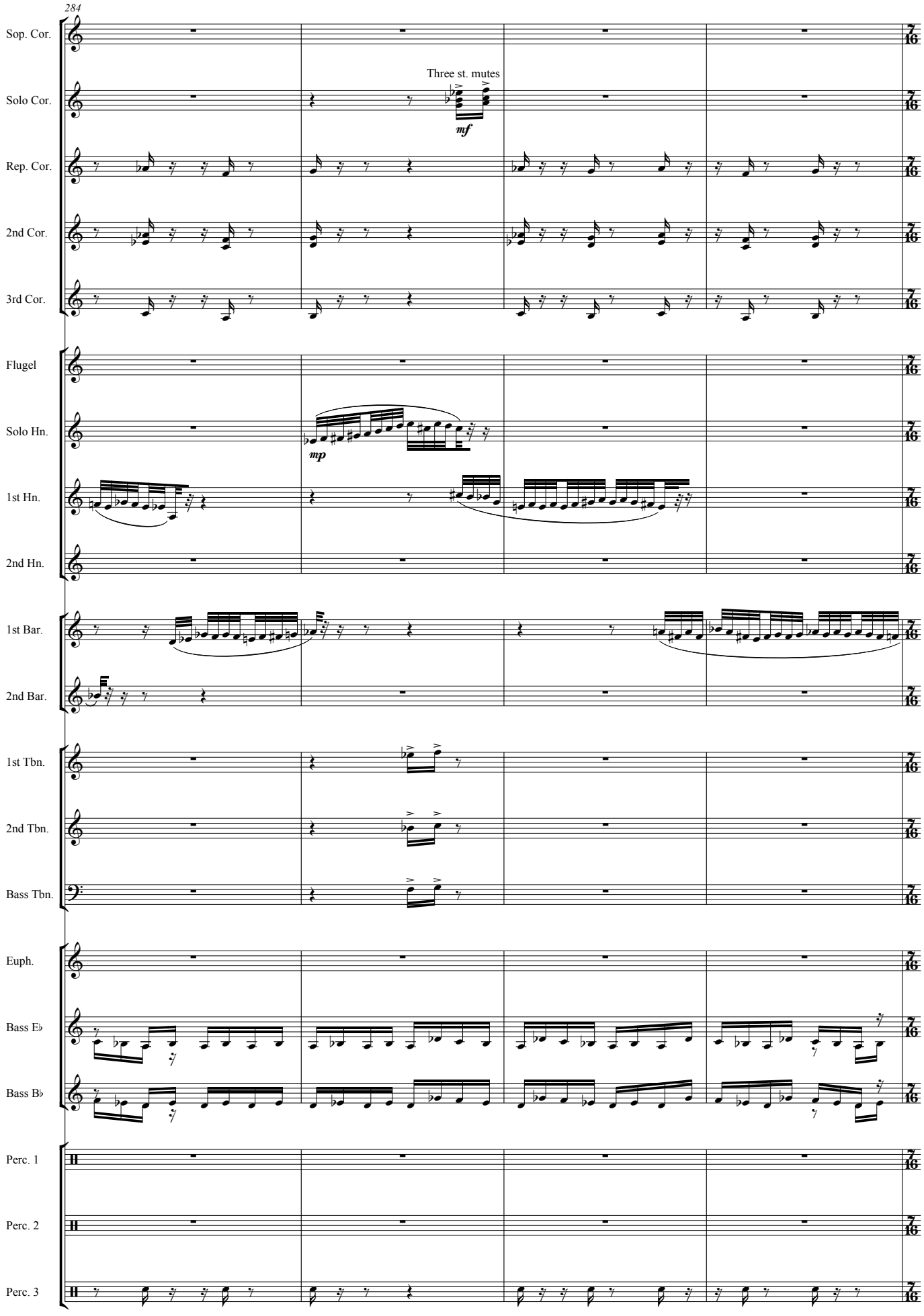
fp

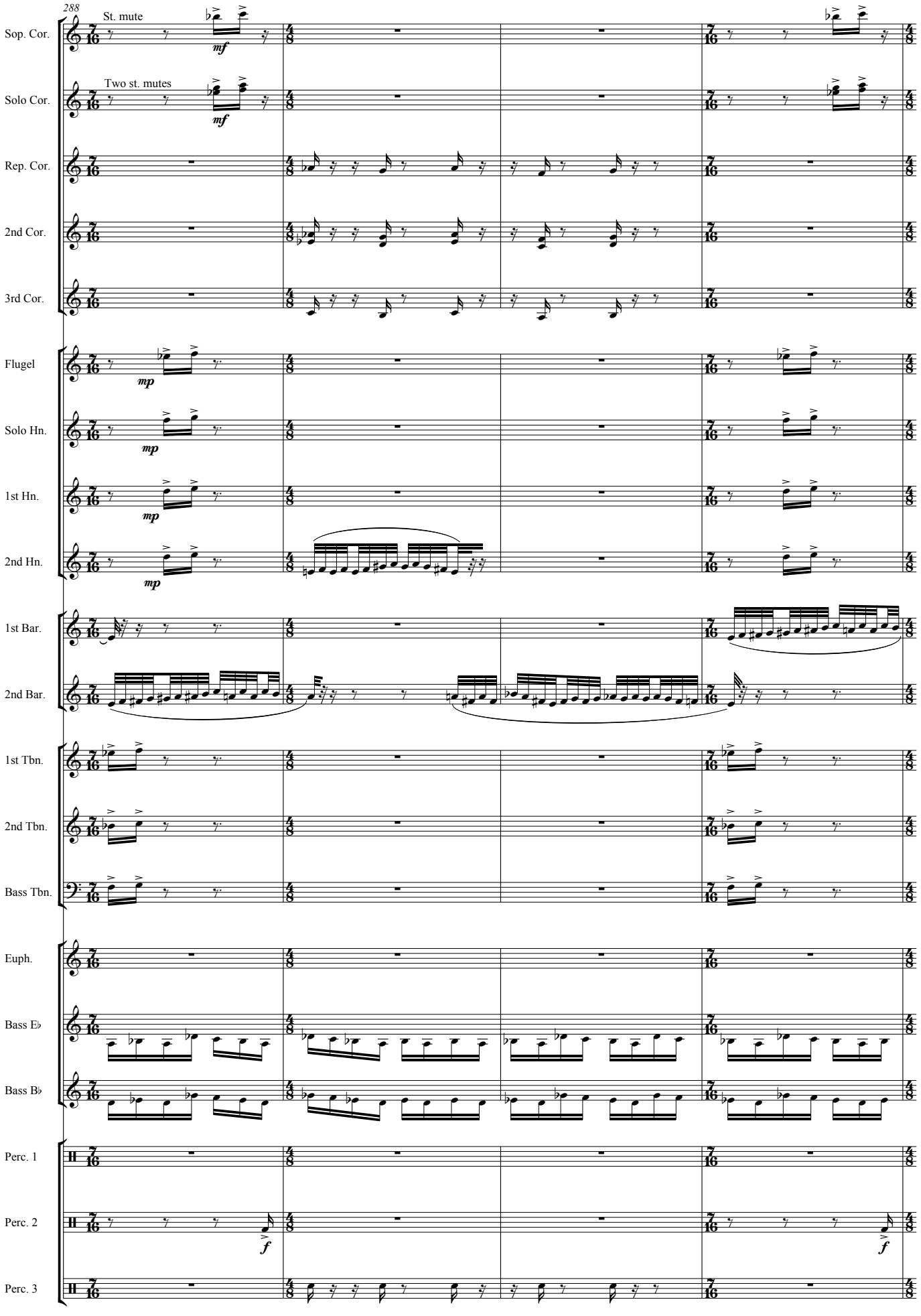
cresc.

fp

Perc. 3


280
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
Perc. 3
mp
Open
St. mute
mf


284
Sop. Cor.
Solo Cor.
Three st. mutes
mf
Rep. Cor.
2nd Cor.
3rd Cor.
Flugel
Solo Hn.
mp
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
Bass B♭
Perc. 1
Perc. 2
Perc. 3


288
St. mute
mf
Two st. mutes
mf
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
mp
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass E♭
Bass B♭
f
Perc. 1
Perc. 2
Perc. 3

292

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

Perc. 3

Open

All (open)

sostenuto

2.

Tam-tam

cresc. poco a poco

mp *mf* *f* *ff*

THE DEVIL'S GRAVE

315 **rall.**

Sop. Cor. *fff*

Solo Cor. *fff*

Rep. Cor. *fff*

2nd Cor. *fff*

3rd Cor. *fff*

Flugel *mp dim.* *p*

Solo Hn. *mp dim.* *p*

1st Hn. *mp dim.* *p* *pp*

2nd Hn. *mp dim.* *p* *pp*

1st Bar. *fff* *pp*

2nd Bar. *fff* *pp*

1st Tbn. *mp dim.* *pp*

2nd Tbn. *mp dim.* *pp*

Bass Tbn. *mp dim.* *pp*

Euph. *fff* *mp sost.* *dim.* 3

Bass E♭ *fff* *mp dim.* Both *mp sost.* *dim.* 3

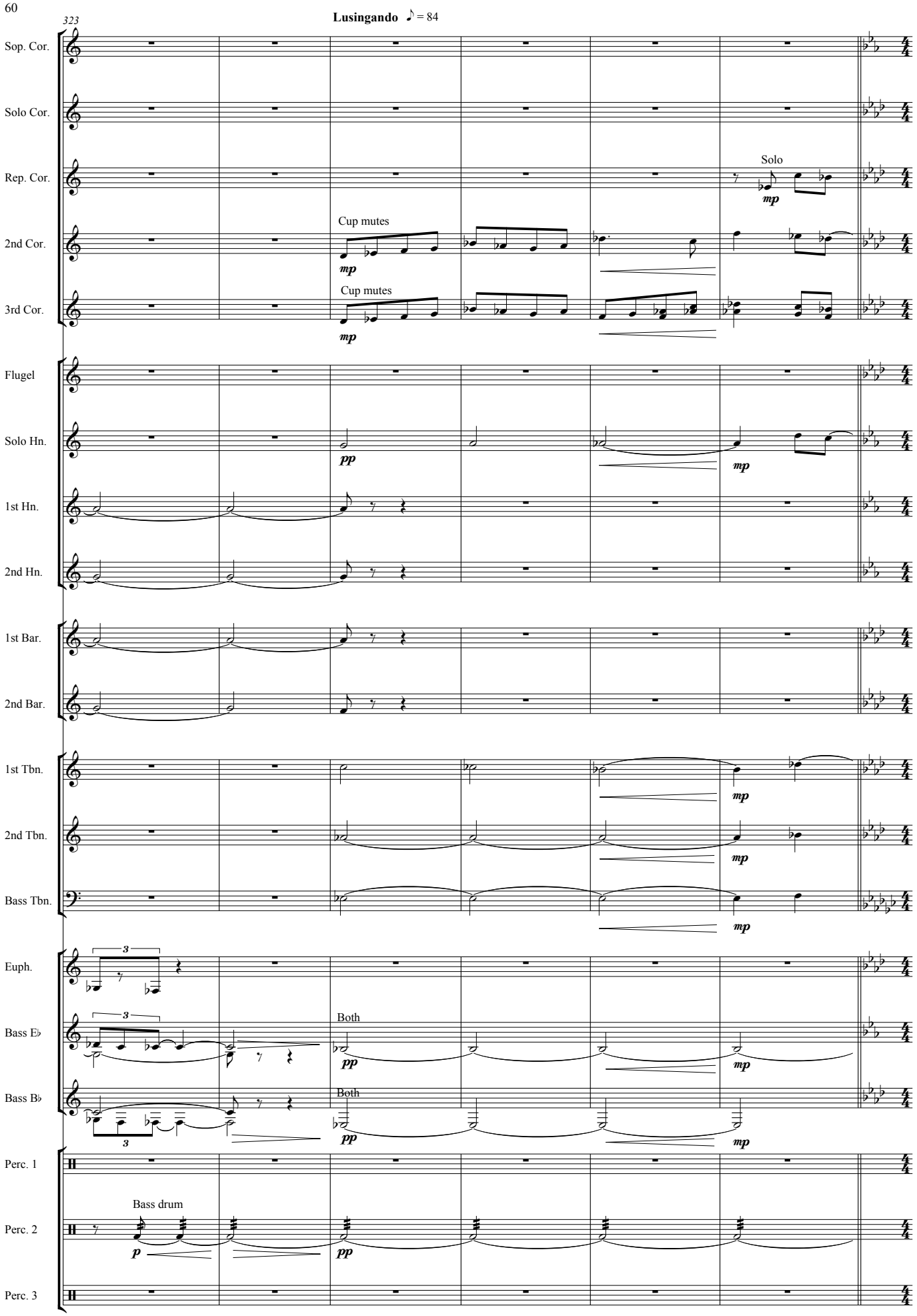
Bass B♭ *fff* *mp dim.* Both *mp sost.* *dim.* 3

Perc. 1 *fff*

Vibes. (motor on)

Perc. 2 *mf*

Perc. 3


323
Lusingando ♪ = 84
Sop. Cor.
Solo Cor.
Rep. Cor.
Solo
mp
2nd Cor.
Cup mutes
mp
3rd Cor.
Cup mutes
mp
Flugel
Solo Hn.
pp
mp
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
mp
2nd Tbn.
mp
Bass Tbn.
mp
Euph.
3
Bass E♭
3
Both
pp
mp
Bass B♭
3
Both
pp
mp
Perc. 1
Bass drum
Perc. 2
p
pp
Perc. 3

329

S *EPILOGUE*

Andante espressivo ♩ = 72

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor. — Open — *mp*

3rd Cor. — Open — *mp*

Flugel — *mp*

Solo Hn. — *mp*

1st Hn. — *mp*

2nd Hn.

1st Bar. — *mp*

2nd Bar. — *mp*

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph. — 1. — *mp*

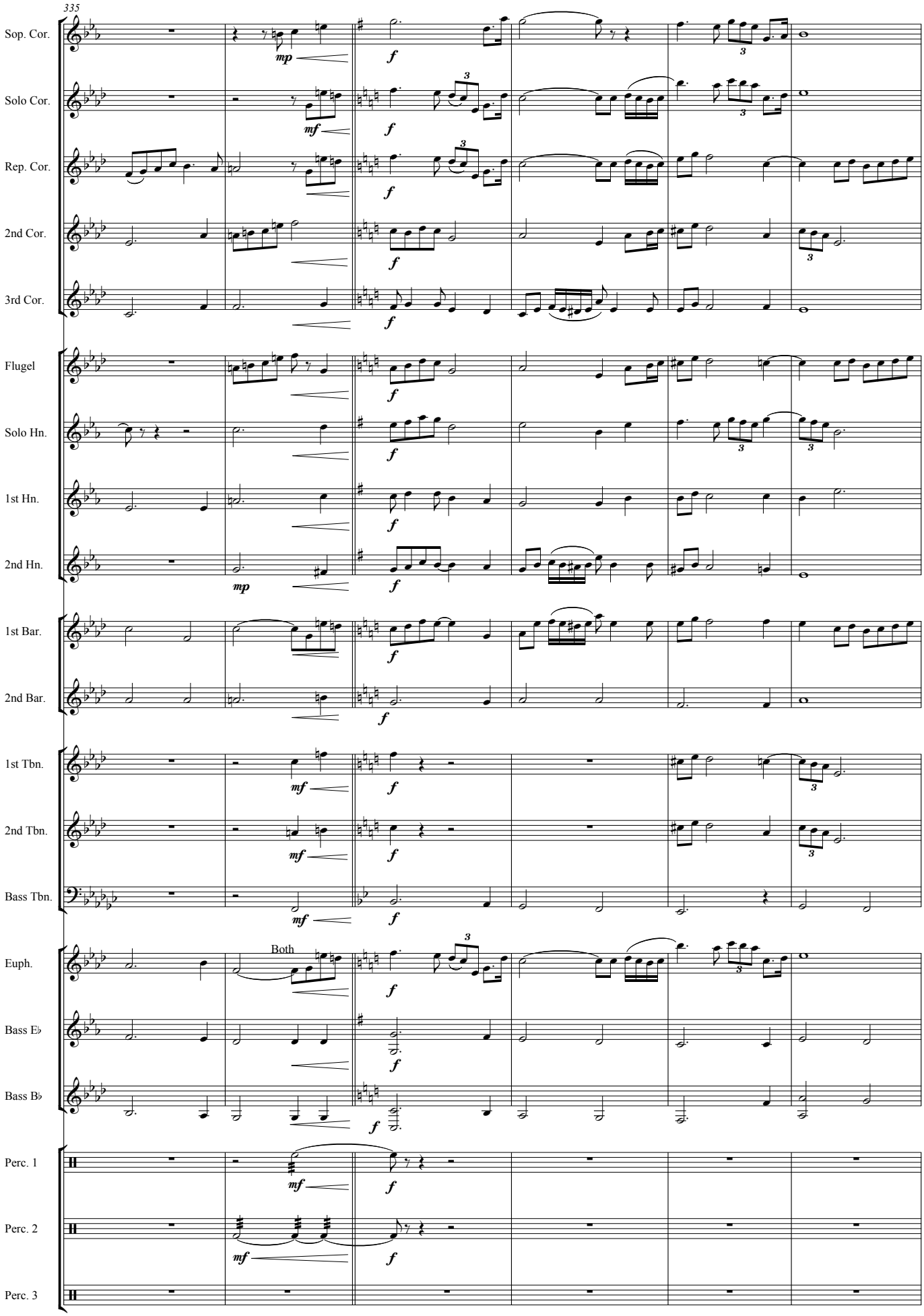
Bass E♭

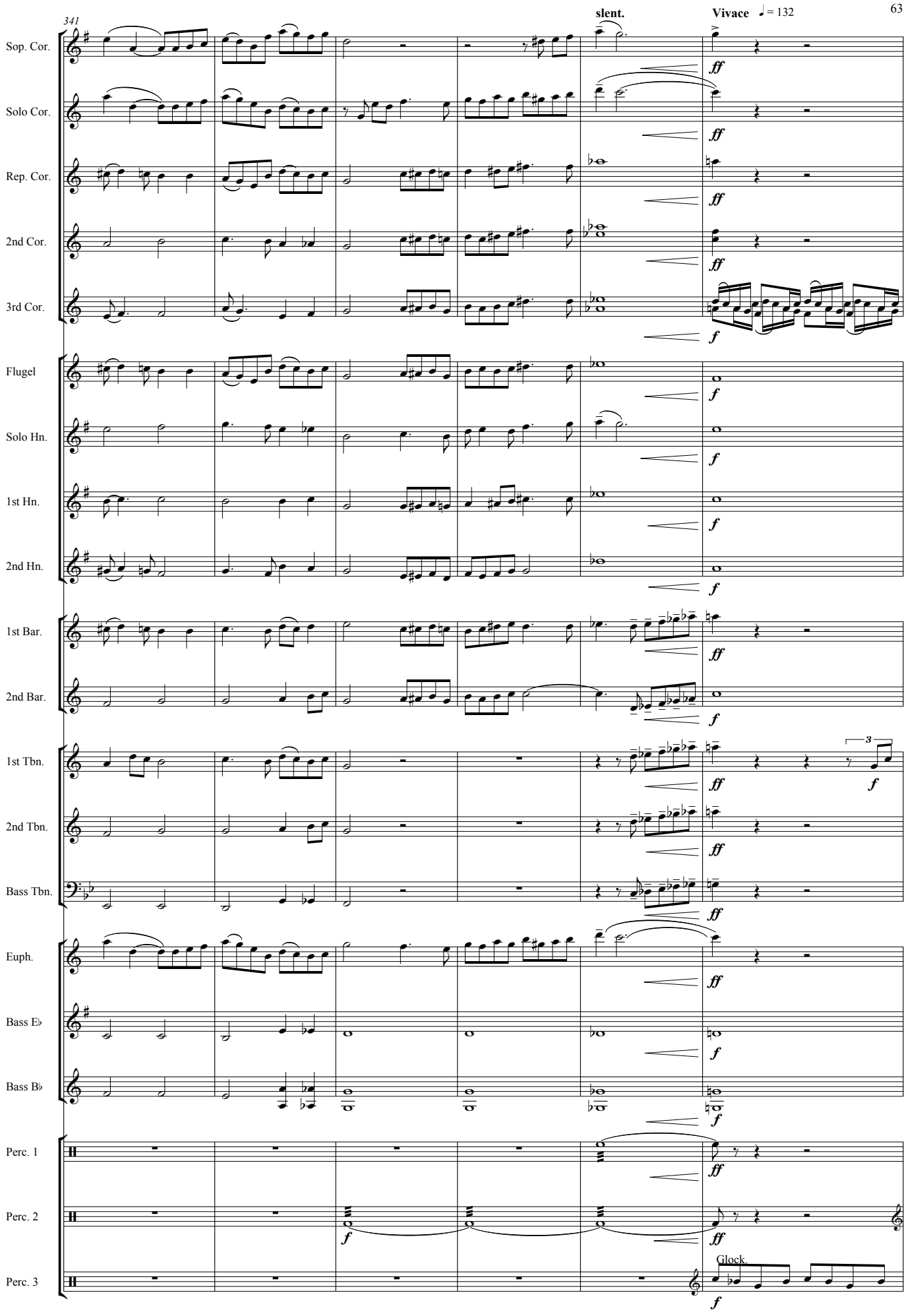
Bass B♭

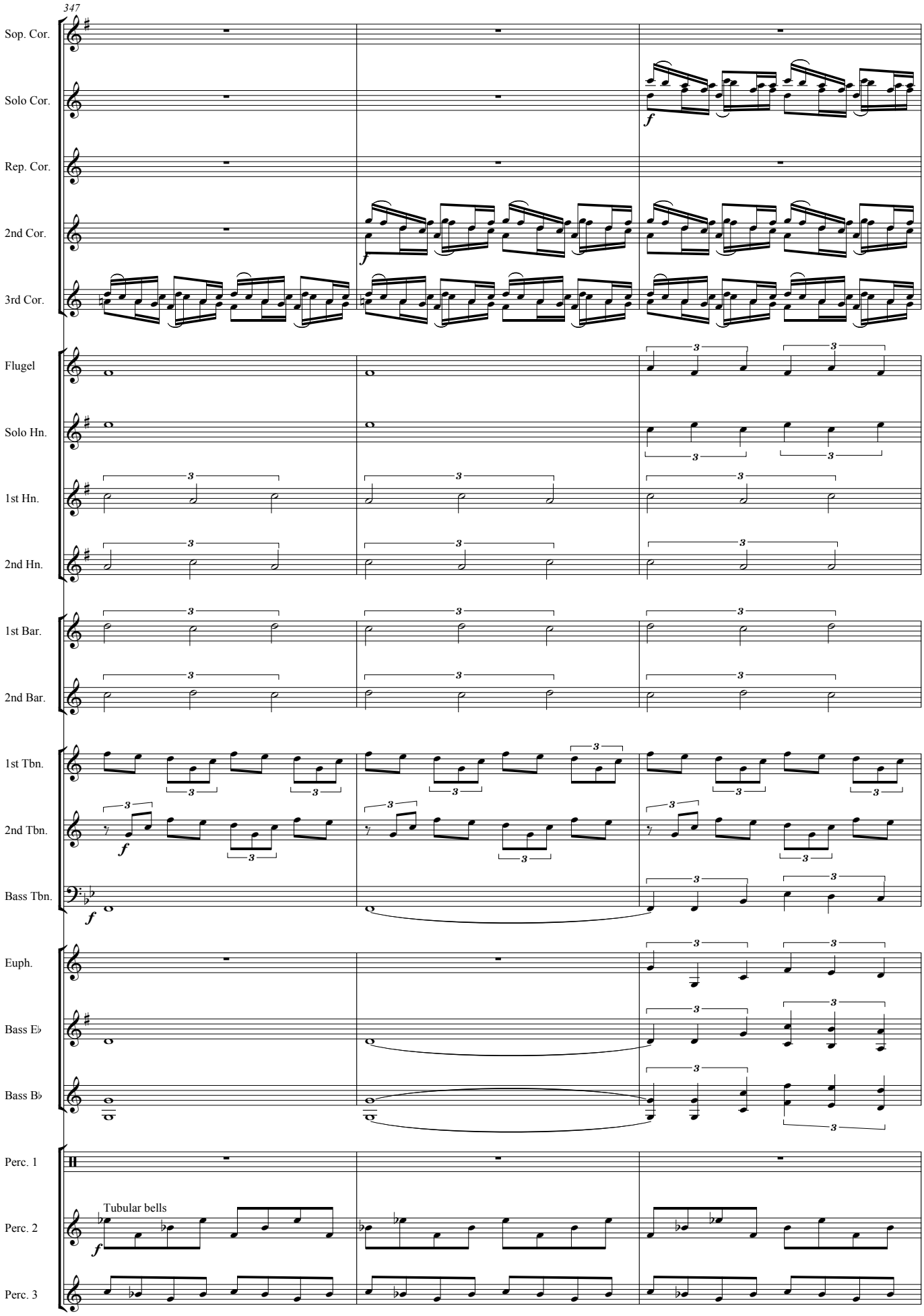
Perc. 1

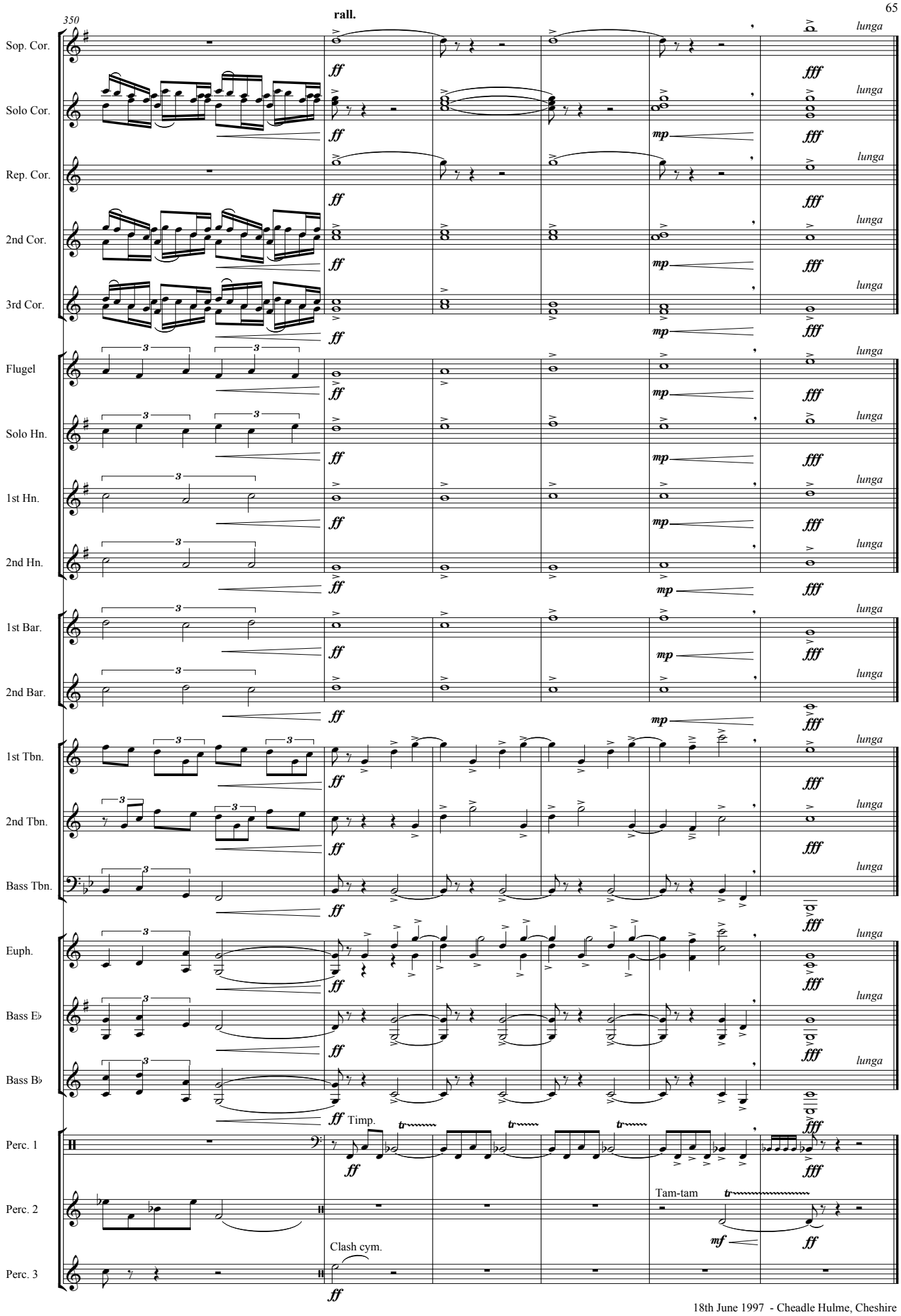
Perc. 2

Perc. 3


335
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
Perc. 3
Both
mp
mf
f


341
slent.
Vivace ♩= 132
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
Perc. 3
Glock.


347
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
Perc. 3
Tubular bells


350
rall.
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
Perc. 3
lunga
ff
fff
mp
mf
Timp.
Tam-tam
Clash cym.