

MUSIC FOR WIND BAND

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COVER INSET PHOTOGRAPHS (LEFT TO RIGHT):

P.G. GRAHAM, T.H. STEWART, T. STEWART

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

A CONCERTO FOR EUPHONIUM
AND WIND BAND

PETER GRAHAM

FULL SCORE

DURATION: C. 18 MINUTES

Instrumentation:

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

Playing the euphonium was something of a family tradition in the Graham household. With my father (Peter) and late grandfather (Thomas) active in their respective local Salvation Army Brass Bands, my uncle Tommy solo euphonium with the mighty Tullis Russell Mills Band and my school brass teacher Robert Sands also an aficionado of the instrument, hardly a day passed when performances and recordings by the "greats", Clough, Groom, Sullivan *et al* were being discussed and appraised. And so when one of the greats of today, Steven Mead, asked me to write a concerto it was with this background in mind that I set to the task.

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



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

Steven Mead and Tomoko Sawano (piano) have recorded the work on the CD **Audacious**, BOCC110

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

Piano, Brass Band, (Orchestral version in preparation)

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN (CONCERTO FOR EUPHONIUM)

I - THE TIME TRAVELLER

PETER GRAHAM

Allegro ♩ = c.116

This musical score is for the first movement, 'I - THE TIME TRAVELLER', of the Concerto for Euphonium. It is composed by Peter Graham and is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of approximately 116 beats per minute. The score is written for a soloist (Euphonium) and a full orchestra. The orchestration includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1 B♭, Clarinet 2 & 3 B♭, Bass Clarinet B♭, Alto Saxophone 1 & 2, 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 (Vibes), and Percussion (Wood block). The score begins with a 2/4 time signature and a key signature of two sharps. The soloist part starts with a rest, followed by a melodic line in the Euphonium. The wood block provides a steady rhythmic accompaniment. The piano part features a rhythmic pattern of eighth notes. The wood block part includes a section marked 'Vibes' with a 'mp' dynamic. The score is marked with 'mp' (mezzo-piano) dynamics throughout.

A

17

Soloist *p*

Picc. *p*

Fl. *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

A. Sax. 1, 2

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.

30

Soloist *cresc.*

Picc.

Fl.

Ob.

Bsn. *cresc.*

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1 *p cresc.* Both open

Tpt. 2, 3 *p cresc.*

Hn. 1, 2

Hn. 3, 4

Tbn. 1 *p cresc.*

Tbn. 2 *p cresc.*

Tbn. 3 *cresc.*

Euph. *cresc.*

Tba. *p cresc.*

Db. *p cresc.*

Timp. *cresc.*

Pno.

Tuned Perc.

Perc.

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

B

Musical score for 'IN LEAGUE WITH EXTRAORDINARY GENTLEMEN' section B, page 4. The score includes parts for Soloist, Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (A, T, B), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Double Bass, Timpani, Piano, Tuned Percussion (Xylophone), and Percussion. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms, with dynamic markings such as *mp* and *f*.

C

49

Soloist *mf* *mp*

Picc.

Fl.

Ob.

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2, 3 *mp* *p*

B. Cl. *mp* *p*

A. Sax. 1, 2 *p*

T. Sax. *p*

B. Sax. *mp* *p*

Tpt. 1 *mp* *p* One

Tpt. 2, 3 *mp*

Hn. 1, 2 *mp* *p*

Hn. 3, 4 *mp* *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp* *p*

Tba. *mp* *p*

Db. *mp* *p*

Timp. *mp*

Tuned Perc.

Perc. *p* S.D.

58

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

All straight mute

Straight mute

Straight mute

Straight mute

Vibes

p

67

Soloist *mf*

Picc. *mp*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp*

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*

Db. *mp*

Timp. *mp*

Tuned Perc. *mp*

Perc. *mp*

D

rall.

Musical score for orchestra and soloist, measures 76-87. The score includes parts for Soloist, Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Double Bass, Timpani, Piano, Tuned Percussion (Xylophone), and Percussion (Suspension Cymbal). The score features various dynamics such as *f*, *mf*, and *mp*, and includes performance instructions like *rall.* and *Open*. A rehearsal mark 'D' is placed above the first measure.

II - THE FINAL PROBLEM

1 Adagio $\text{♩} = 76$

This page contains the musical score for the section 'II - THE FINAL PROBLEM' from the work 'IN LEAGUE WITH EXTRAORDINARY GENTLEMEN'. The score is for a full orchestra and includes the following parts:

- Soloist
- Piccolo
- Flute 1, 2
- Oboe
- Bassoon
- Clarinet 1 B \flat
- Clarinet 2, 3 B \flat
- Bass Clarinet B \flat
- Alto Sax. 1, 2
- 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

The score is in 3/4 time and begins with a tempo marking of 'Adagio' and a metronome marking of $\text{♩} = 76$. The key signature has one flat (B \flat). The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano), and performance instructions like 'Cup mute' for the trumpets. The music features a variety of textures, including melodic lines for woodwinds and strings, and rhythmic patterns for the percussion.

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

A senza misura

15 *mf* *mp* Digital delay *p* *mf* *mp* Digital delay *p* *mf*

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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. B.D. *p*

B Andante ♩ = c.86

Musical score for 'In League with Extraordinary Gentlemen' page 37. The score includes parts for Soloist, Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Horns 1-4, Trombones 1-3, Euphonium, Tuba, Double Bass, Timpani, Tuned Percussion, and Percussion. The Soloist part begins at measure 17 with a melodic line marked *mp*. The woodwinds and brasses have various parts, including mutes and dynamics like *p*, *pp*, and *mp*. The percussion parts are mostly rests with some rhythmic patterns.

C

32

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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

Ped

6

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

cresc. *f* *dim.* *p*

A

11

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

21

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

Triangle

f

B

This page of a musical score, numbered 48, is titled "IN LEAGUE WITH EXTRAORDINARY GENTLEMEN". It features a soloist part and a full orchestral arrangement. The soloist part, starting at measure 21, consists of a complex, fast-moving line with many slurs and accents. The orchestral parts are arranged in staves for Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Double Bass, Timpani, Tuned Percussion, and Percussion. The Percussion part includes a Triangle. The score is marked with a forte (*f*) dynamic and includes a section labeled **B**. The music is written in a 2/8 time signature.

26

Soloist
mf *p* *f* *mf*

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

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

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

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

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

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

B. Cl.
mf *f* *mf*

A. Sax. 1, 2
mf *f* *mf*

T. Sax.
mf *f* *mf*

B. Sax.
mf *f* *mf*

Tpt. 1
mf *f*

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

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

Hn. 3, 4

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.

Perc.
f

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

32

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

Perc.

Xylo.

Cym.

S.D.

ff

mp

C

36

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

The image displays a page of a musical score for the piece "IN LEAGUE WITH EXTRAORDINARY GENTLEMEN". The page number "64" is located in the top left corner. The score is written for a Soloist and a full orchestral ensemble. The Soloist part, starting at measure 108, features a melodic line with various articulations and dynamics. The orchestral parts are currently blank. The Soloist part includes dynamic markings such as *f*, *pp*, *mp*, *f*, *pp*, *mp*, *ff*, *mf*, *mp*, and *p*. It also includes performance instructions like *(sing)* and *trm* (trills). The orchestral parts are labeled as follows: Picc., Fl., Ob., Bsn., Cl. 1, Cl. 2, 3, B. Cl., A. Sax. 1, 2, 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.

IN LEAGUE WITH EXTRAORDINARY GENTLEMEN

A tempo

115 *tr* *mp* *mf*

Soloist

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

Perc.

121 *Optional*

Soloist *p cresc.* *mf*

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1 *p cresc.* *f*

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

Hn. 1, 2

Hn. 3, 4

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

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

Tbn. 3 *f*

Euph.

Tba.

Db.

Timp.

Tuned Perc. *Tubular Bell* *f*

Perc. *p cresc.* *f*

124

Soloist

mf *ff*

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

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.

Perc.

Clash cym.

ff