

# MUSIC FOR BRASS BAND

For the Melbourne Staff Band  
Bandmaster Ken Waterworth

PETER GRAHAM

# To Boldly Go

**Instrumentation:**

**Brass Band**

Percussion (3 players):

**Timpani** (Tam-tam)

**Percussion** (Hi-hat, Snare drum, Bass drum, Cymbal)

**Tuned Percussion** (Xylophone, Glockenspiel, Tubular Bells)

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## Composer's Note

**To Boldly Go** was commissioned by the Melbourne Staff Band of the Salvation Army, Bandmaster Ken Waterworth, in celebration of the band's 125<sup>th</sup> Anniversary in 2015.

The work gives special prominence to the well-established Salvationist songs *I'll go in the strength of the Lord* (Turney and Bosanko) and *I'll not turn back* (Gowans and Larsson).

As the band celebrate and reflect on the past 125 years of service, the message of the songs serves as a reminder of the continuing journey and mission of the Melbourne Staff Band in the 21<sup>st</sup> century.

*Peter Graham*

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## 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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## To Boldly Go

(duration c. 8 minutes)

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# To Boldly Go

PETER GRAHAM

Con brio  $\text{♩} = c.144$

The musical score is arranged for a staff band and consists of the following parts:

- Soprano Cornet
- Solo Cornet
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugel
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Percussion (Hi-hat)
- Tuned Percussion (Xylophone)

The score is written in 4/4 time with a key signature of one flat (B♭). The tempo is marked 'Con brio' with a quarter note equal to approximately 144 beats per minute. The dynamic marking 'f' (forte) is used throughout the score. The percussion parts include a Hi-hat pattern and a Xylophone part.

To Boldly Go

5

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Timp. L.V.  
Perc.  
Xyl.

Both

Detailed description: This is a page of a musical score for the piece 'To Boldly Go'. The score is arranged in a grand staff format with multiple staves. The instruments and parts listed on the left are: Soprano Contrabass (Sop. Cnt.), Solo Contrabass (Solo Cnt.), Repetitive Contrabass (Rep. Cnt.), 2nd Contrabass (2nd Cnt.), 3rd Contrabass (3rd Cnt.), Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp. L.V.), Percussion (Perc.), and Xylophone (Xyl.). The score begins with a measure number '5' at the top left. The Soprano Contrabass part has a melodic line with some rests. The Solo Contrabass part plays a rhythmic pattern of eighth notes. The Repetitive Contrabass part plays a steady eighth-note accompaniment. The 2nd and 3rd Contrabass parts play similar rhythmic patterns. The Flugelhorn part has a melodic line with some rests. The Solo Horn part has a melodic line with some rests. The 1st and 2nd Horn parts play rhythmic patterns. The 1st and 2nd Baritone parts play rhythmic patterns. The 1st Trombone part plays a rhythmic pattern. The 2nd Trombone part plays a rhythmic pattern. The Bass Trombone part plays a rhythmic pattern. The Euphonium part has a melodic line with some rests. The E-flat Bass part has a melodic line with some rests. The B-flat Bass part has a melodic line with some rests. The Timpani part has a rhythmic pattern. The Percussion part has a rhythmic pattern. The Xylophone part has a rhythmic pattern. The word 'Both' is written above the Euphonium and E-flat Bass staves in the second measure.

9 **A**

Sop. Cnt.

Solo Cnt. *mp subito* 1. 3. *mp* 2. 4. *mp* All

Rep. Cnt. *mp subito*

2nd Cnt. *mp subito*

3rd Cnt. *mp subito*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp subito*

2nd Tbn. *mp subito*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc. *mp subito*

Xyl. *mp subito*

Detailed description: This is a page of a musical score for the piece 'To Boldly Go', page 3. The score is for a large ensemble and includes vocal parts. The vocal parts (Soprano, Solo, and Repetition) and woodwinds (Flute, Solo Horn, 1st and 2nd Horns) are marked *mp subito* at the beginning of the section. The woodwinds (1st and 2nd Baritone, Euphonium, E♭ Bass, and B♭ Bass) and percussion (Percussion and Xylophone) are also marked *mp subito*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section marked '1. 3.' and '2. 4.' is indicated, suggesting a first and second ending. The key signature has one flat (Bb), and the time signature is 4/4. The score is written for a full orchestra and vocal ensemble.

**B**

Musical score for the section titled "To Boldly Go" (Section B). The score is arranged for a full orchestra and includes the following parts:

- Sop. Cnt. (Soprano Clarinet): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- Solo Cnt. (Solo Clarinet): Plays a rhythmic accompaniment of eighth notes, starting *f* and increasing to *ff*.
- Rep. Cnt. (Repetitive Clarinet): Plays a rhythmic accompaniment of eighth notes, starting *f* and increasing to *ff*.
- 2nd Cnt. (Second Clarinet): Plays a rhythmic accompaniment of eighth notes, starting *f* and increasing to *ff*.
- 3rd Cnt. (Third Clarinet): Plays a rhythmic accompaniment of eighth notes, starting *f* and increasing to *ff*.
- Flug. (Flugelhorn): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- Solo Hn. (Solo Horn): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- 1st Hn. (First Horn): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- 2nd Hn. (Second Horn): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- 1st Bar. (First Baritone): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- 2nd Bar. (Second Baritone): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- 1st Tbn. (First Trombone): Plays a rhythmic accompaniment of eighth notes, starting *f*.
- 2nd Tbn. (Second Trombone): Plays a rhythmic accompaniment of eighth notes, starting *f*.
- B. Tbn. (Bass Trombone): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- Euph. (Euphonium): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- E♭ Bass (E-flat Bass): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- B♭ Bass (B-flat Bass): Starts with a *f* dynamic, playing a melodic line with a triplet. Re-enters at measure 13 with a *ff* dynamic.
- Timp. (Timpani): Remains silent throughout the section.
- Perc. (Percussion): Starts with a *f* dynamic, playing a rhythmic pattern. Re-enters at measure 13 with a *ff* dynamic, including a Sustained Cymbal (Sus. Cym.) effect.
- Xyl. (Xylophone): Starts with a *f* dynamic, playing a rhythmic pattern. Re-enters at measure 13 with a *ff* dynamic.

**C**

19

Sop. Cnt. *dim.* *mf*

Solo Cnt. *dim.* *mf*

Rep. Cnt. *dim.* *mf*

2nd Cnt. *dim.* *mf*

3rd Cnt. *dim.* *mf*

Flug. *dim.* *mf*

Solo Hn. *dim.* *mf*

1st Hn. *dim.* *mf*

2nd Hn. *dim.* *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *ff dim.* *mf*

Euph. *dim.* *mf*

E♭ Bass *ff dim.* *mf*

B♭ Bass *ff dim.* *mf*

Timp. *ff* L.V.

Perc. Bass drum L.V.

Xyl. *dim.* *mf*

25

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

*mf*

*L.V.*

*mf*



**D**

29

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. S.D. *mp*

Xyl.

Andante con espress.  $\text{♩} = c.76$   
rit.

75

**rall.**

**mf** **mp** **mp** **mf**

**mf** **mp** **mp** **mf**

Cup mute **mp** **mf**

Cup mute **mp** **mf**

Cup mute **mp** **mf**

Flug. **mp** **p**

Solo Hn. **mp** **p**

1st Hn. **mp** **p**

2nd Hn. **mp** **p**

1st Bar. **mp** **p**

2nd Bar. **mp** **p**

1st Tbn. **mp** **mf**

2nd Tbn. **mp** **mf**

B. Tbn. **mp** **mf**

Euph. **mp** **p** **mp** **mf**

E♭ Bass

B♭ Bass

Timp. Tam-tam **p** **mf**

Perc. **mp** **p** **p** **mf**

Xyl. **mp** **p**

One

83 Cup mute

Sop. Cnt. *mf* 3. Cup mute *mp* 1. Cup mute 3. 1.

Solo Cnt. *mf* 2. Cup mute *mp* 4. Cup mute 2. 4.

Rep. Cnt. Flugel (Echo) *mp*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug. (Echo) *p*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

T.-t. L.V.

Perc. L.V.

Glock. Glockenspiel *mp*



**K** **Meno mosso e semplice** ♩ = c.63

98 **slent.** **rit.**

Sop. Cnt. *mp* *p*

Solo Cnt. All muted *mp* *p* Remove mutes one by one

Rep. Cnt. *p* Cup mute

2nd Cnt. *p*

3rd Cnt. *p*

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. Cup mute *p*

2nd Tbn. Cup mute *p*

B. Tbn. Cup mute *p*

Euph. Bass Trom. Cup mute *p*

E♭ Bass *p*

B♭ Bass *p*

T.-t. *pp*

Perc. *p* *pp* L.V.

Glock.



rit.

Tempo ♩ = c.76

108

Sop. Cnt. Open  
*p* cresc. All open  
*mf* *f*  
 1. & 3. cup mutes

Solo Cnt. cresc. All open  
*mf* *f*  
*mp*  
 2. & 4. cup mutes

Rep. Cnt. Open  
 cresc. *mf* *f*  
*mp*

2nd Cnt. Open  
 cresc. *mf* *f*  
*mp*  
 Cup mutes

3rd Cnt. Open  
 cresc. *mf* *f*  
*mp*  
 Cup mutes

Flug. (Flugel) *p* cresc. *mf* *f*

Solo Hn. cresc. *mf* *f* *mf dim.*

1st Hn. cresc. *mf* *f* *mf dim.*

2nd Hn. cresc. *mf* *f* *mf dim.*

1st Bar. *p* cresc. *mf* *f* *mf dim.*  
 1st Horn

2nd Bar. *p* cresc. *mf* *f* *mf dim.*  
 2nd Horn

1st Tbn. Open *mf* *f* *mp*  
 Cup mute

2nd Tbn. Open *mf* *f*

B. Tbn. Open *mf* *f*

Euph. Both *p* cresc. *mf* *f* *mp*  
 One

E♭ Bass cresc. *mf* *f*

B♭ Bass cresc. *mf* *f*

T.-t. L.V. Timpani *mf* *f*

Perc. L.V. *mf* *f*

Glock. *mp*

192

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

T.-t.

Perc.

Tub. B.

**T** Broadly

197

Sop. Cnt. *mp cresc.* *f*

Solo Cnt. *mp cresc.* *f*

Rep. Cnt. *mp cresc.* *f*

2nd Cnt. *mp cresc.* *f*

3rd Cnt. *mp cresc.* *f*

Flug. *f* *mp cresc.* *f*

Solo Hn. *f* *mp cresc.* *f*

1st Hn. *f* *mp cresc.* *f*

2nd Hn. *f* *mp cresc.* *f*

1st Bar. *f* *f*

2nd Bar. *f* *f*

1st Tbn. *mp cresc.* *f*

2nd Tbn. *mp cresc.* *f*

B. Tbn. *mp cresc.* *f*

Euph. *f* *f*

E♭ Bass *mp cresc.* *f*

B♭ Bass *mp cresc.* *f*

T.-t. *mp cresc.* *f*

Perc. *f*

Tub. B. *f*

Xylophone *f*

3

Red.



201

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Timpani  
Perc.  
Xyl.

Detailed description: This page of a musical score, numbered 201, is for the piece 'To Boldly Go'. It features a variety of instruments and vocal parts. The vocal parts include Soprano, Solo, and three other voices (Rep., 2nd, 3rd). The instrumental parts include Flute, Solo Horn, Horns (1st and 2nd), Baritone Horns (1st and 2nd), Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, and Percussion (including Xylophone). The score is written in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics, and the instrumental parts include complex rhythmic patterns and melodic lines. The percussion parts feature a steady, rhythmic accompaniment.

204

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.

207 **rit.** **U** **A tempo**

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

Xyl.



**W** Molto rit. al fine

216

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass

B♭ Bass

Timp. *ff*

Perc. *ff* LV. Tam-tam *ff*

Xyl. *f* gliss. *ff* Tubular Bells *ff*

221

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Tbn.  
2nd Tbn.  
B. Tbn.  
Euph.  
E♭ Bass  
B♭ Bass  
Timp.  
T.-t.  
Tub. B.

*fff*

L.V.

Detailed description: This is a page of a musical score for the piece "To Boldly Go". The page is numbered 221 in the top left corner and 41 in the top right corner. The score is arranged in a standard orchestral format with multiple staves. The vocal parts include Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and Repetition Contralto (Rep. Cnt.), followed by three other Contralto parts (2nd Cnt., 3rd Cnt.). The instrumental parts include Flugelhorn (Flug.), Solo Horn (Solo Hn.), First Horn (1st Hn.), Second Horn (2nd Hn.), First Baritone (1st Bar.), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E-flat Bass (E♭ Bass), B-flat Bass (B♭ Bass), Timpani (Timp.), Tom-toms (T.-t.), and Tubas (Tub. B.). The score begins at measure 221. The vocal parts feature melodic lines with various ornaments and dynamics, including fortissimo (fff). The instrumental parts provide harmonic support, with brass instruments playing sustained notes and woodwinds playing rhythmic patterns. The tuba part at the bottom features a prominent eighth-note rhythmic figure. The score concludes at measure 224 with a final fortissimo (fff) dynamic marking and a "L.V." (L'ad libitum) instruction.