

# MUSIC FOR BRASS BAND

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 millennium, 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*

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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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**On Alderley Edge** duration c. 15:00

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To Gillian and Brian Pomeroy

# On Alderley Edge

PETER GRAHAM

PROLOGUE

Adagio  $\text{♩} = 60$

The score is for a Prologue in 4/4 time, marked Adagio with a tempo of 60 beats per minute. It features the following parts:

- Soprano Cornet E♭:** Harmon mutes (tube extended), *ppp*. A note is held across the bar line.
- Solo Cornet B♭:** Harmon mutes (tube extended), *ppp*. A note is held across the bar line.
- Repiano Cornet B♭:** Harmon mutes (tube extended), *ppp*. A note is held across the bar line.
- 2nd Cornet B♭:** Harmon mutes (tube extended), *ppp*. A note is held across the bar line.
- 3rd Cornet B♭:** Harmon mutes (tube extended), *ppp*. A note is held across the bar line.
- Flugel Horn B♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- Solo Horn E♭:** (Empty staff)
- 1st Horn E♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- 2nd Horn E♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- 1st Baritone B♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- 2nd Baritone B♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- 1st Trombone B♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- 2nd Trombone B♭:** Muted (fibre), *ppp*. A note is held across the bar line.
- Bass Trombone:** Muted (fibre), *ppp*. A note is held across the bar line.
- Euphonium B♭:** 2. (Open), *ppp*. A note is held across the bar line. 1. Muted (metal), *ppp*. A melodic line with a triplet and a 5:4 ratio.
- Bass E♭:** (Open), *ppp*. A note is held across the bar line.
- Bass B♭:** (Open), *ppp*. A note is held across the bar line.
- Percussion 1:** Play upturned cymbal on timp. head, *pp*. A melodic line with a triplet.
- Percussion 2:** Tam-tam, *pp*. A note is held across the bar line.
- Percussion 3:** Bass drum, *fpp*. A note is held across the bar line.

On Alderley Edge

4

Sop. Cor. *molto* *p*

Solo Cor. *molto* *p* Two

Rep. Cor. *molto* *p*

2nd Cor. *molto* *p* One

3rd Cor. *molto*

Flugel *molto*

Solo Hn. *molto*

1st Hn. *molto*

2nd Hn. *molto*

1st Bar. *molto*

2nd Bar. *molto*

1st Tbn. *molto*

2nd Tbn. *molto*

Bass Tbn. *molto*

Euph. *molto* *p subito*

Bass Eb *molto* *p subito* Stagger breathing

Bass Bb *molto* *p subito* Stagger breathing

Perc. 1 *molto*

Perc. 2 Tubular bell *p* Vibraphone *p*

Perc. 3 *molto* *p*

On Alderley Edge

8

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flugel

Solo Hn.  
Solo (open (offstage, distant))  
(*mf cantabile*)

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.  
Open  
*p*

2nd Tbn.  
Open  
*p*

Bass Tbn.

Euph.

Bass Eb  
*mp*

Bass Bb  
*mp*

Perc. 1

Perc. 2

Perc. 3

On Alderley Edge

4

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 Eb *p* *mp* 3

Bass Bb *p* *mp* 3

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score, numbered 4, is titled 'On Alderley Edge'. It features a variety of instruments. The woodwind section includes Soprano, Solo, and Repetitive Cornets, Fluges, and Horns (Solo, 1st, 2nd). The brass section consists of 1st and 2nd Trombones, Bass Trombone, Euphonium, and Bass Eb and Bass Bb. The percussion section has three parts. The score is divided into measures by vertical bar lines. The Solo Horn part has a dynamic marking of *(mf)* and a 'Return to seat' instruction. The Bass Eb and Bass Bb parts have dynamic markings of *p* and *mp*, and include triplet markings. The percussion parts show rhythmic patterns with stems and beams. The score is written in a common time signature, with some changes indicated by the '4' and '2' below the staff lines.

On Alderley Edge

20 **A** Poco piu mosso e cantabile

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais): Rests throughout.
- Solo Cor. (Solo Cor Anglais): Solo (open) *mp*. Features a melodic line with triplets and slurs.
- Rep. Cor. (Repetitive Cor Anglais): Rests throughout.
- 2nd Cor. (2nd Cor Anglais): Both open *p*. Sustained notes with slurs.
- 3rd Cor. (3rd Cor Anglais): Open *p*. Sustained notes with slurs.
- Flugel: Rests throughout.
- Solo Hn. (Solo Horn): Rests throughout.
- 1st Hn. (1st Horn): Open *p*. Melodic line.
- 2nd Hn. (2nd Horn): Open *p*. Melodic line.
- 1st Bar. (1st Baritone): Open *p*. Melodic line.
- 2nd Bar. (2nd Baritone): Open *p*. Melodic line.
- 1st Tbn. (1st Trombone): Melodic line.
- 2nd Tbn. (2nd Trombone): Melodic line.
- Bass Tbn. (Bass Trombone): Rests throughout.
- Euph. (Euphonium): Solo (open) *mp*. Melodic line with triplets.
- Bass Eb (Bass Eb Trombone): Sustained notes with slurs.
- Bass Bb (Bass Bb Trombone): Sustained notes with slurs.
- Perc. 1: Rests throughout.
- Perc. 2: Bell tree *p*. Sustained notes with slurs.
- Perc. 3: Rests throughout.

On Alderley Edge

6

25

Tempo primo  
(Muted)

rall.

**Sop. Cor.** *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 Eb** *p*

**Bass Bb** *p*

**Perc. 1** Bass drum *p*

**Perc. 2** Vibes. *p*

**Perc. 3**



On Alderley Edge

THE ARMADA BEACON

31 **Allegro** ♩ = 84

**Sop. Cor.**  
**Solo Cor.** *f* *mp sub.* *cresc.* *f* *f*  
**Rep. Cor.** *f* *f* (*f*)  
**2nd Cor.** *f* *f*  
**3rd Cor.** *f* *f*  
**Flugel**  
**Solo Hn.**  
**1st Hn.**  
**2nd Hn.**  
**1st Bar.** *f*  
**2nd Bar.**  
**1st Tbn.** *f* *f*  
**2nd Tbn.** *f* *f*  
**Bass Tbn.** *f*  
**Euph.** *f* *mp sub. cresc.* *f* *f*  
**Bass Eb**  
**Bass Bb**  
**Perc. 1** *f* *f* Tubular bells  
**Perc. 2** *f* Cym.  
**Perc. 3** S.D. *f* *f*

On Alderley Edge

**F** THE GOLDEN STONE

Tranquillo e cantabile ♩ = 58

22

105

**stringendo**

Musical score for 'On Alderley Edge' from 'The Golden Stone'. The score is in 4/4 time and includes the following parts:

- 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♭ (Both)
- Bass B♭
- Perc. 1
- Perc. 2
- Perc. 3

Key markings include **stringendo**, *p* (piano), and *ff* (fortissimo). A 'Bell tree' effect is indicated in Perc. 2 at the end of the page.

112

Sop. Cor.

Solo Cor. Solo *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 Eb 1.

Bass Bb 1.

Perc. 1 Sus. cym. *p*

Perc. 2 To Vibes.

Perc. 3

On Alderley Edge



117

Sop. Cor. -

Solo Cor. *mf*

Rep. Cor. *p mp*

2nd Cor. *p mp pp*  
1. cup mute

3rd Cor. *p mp pp*  
Cup mutes

Flugel *mp pp*

Solo Hn. *mp pp*

1st Hn. *mp pp*

2nd Hn. *p mp*

1st Bar. *mp* Solo

2nd Bar. *mp pp*

1st Tbn. -

2nd Tbn. -

Bass Tbn. -

Euph. *mp pp* 1.

Bass E $\flat$  *mp pp* Both

Bass B $\flat$  *mp pp* Both

Perc. 1 *mp p* Bell tree

Perc. 2 *p* Vibes.

Perc. 3 *p* Glock.

On Alderley Edge

I ENGINE VEIN MINE  
Meccanico ♩ = 144+

135

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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 Eb
- Bass Bb
- Perc. 1
- Perc. 2
- Perc. 3

Key musical elements and dynamics include:

- Tempo and Meter:** Meccanico, ♩ = 144+, 3/4 time signature.
- Dynamic Markings:** *dim.*, *pp*, *mf*, *p*, *mp*, *f*, *fp*.
- Performance Instructions:** "St. mute" for the 2nd and 3rd Cornets.
- Articulation:** Accents (^) and slurs are used throughout the score.
- Percussion:** Perc. 1 includes Bass drum; Perc. 2 includes Clash cym. (choke); Perc. 3 includes Claves.

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*  $\leftarrow$  *f*

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1 *mp*  $\leftarrow$

Perc. 2

Perc. 3 *mf*  $\leftarrow$  *mp*

On Alderley Edge

42

**N** THE HOLY WELL  
Andante misterioso ♩ = 76

217 (tr)

Sop. Cor. *ff* *mf*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flugel *mfp* *mfp* *mfp*

Solo Hn. *mf*

1st Hn. *mfp* *mfp* *mfp* (*p*)

2nd Hn. *mfp* *mfp* *mfp* (*p*)

1st Bar. *f* *ff* *mfp* *mfp* *mfp*

2nd Bar. *f* *ff*

1st Tbn. *fp* *ff*

2nd Tbn. *fp* *ff*

Bass Tbn. *fp* *ff*

Euph. *f* *ff*

Bass E♭ *f* *mp subito*

Bass B♭ *f* *mp subito*

Perc. 1 Cym. *f* Choke *f* Vibes. Timp. *p*

Perc. 2 *mf*

Perc. 3 Glock. *mf*

On Alderley Edge

223

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 Eb

Bass Bb

Perc. 1

Perc. 2

Perc. 3

Cup mute

*mp*

*pp*

*mp*

Cup mute

*mp*

*pp*

*mp*

Cup mute

*mp*

*pp*

*mp*

*p*

Cup mute

*mp*

*pp*

*mp*

*mp*

*p*

*mf*



On Alderley Edge

44

**O** Andante espressivo  
♩ = 72

230 **ritenuto**

The score is for a section of 'On Alderley Edge' starting at measure 230. The tempo is 'Andante espressivo' with a metronome marking of 72. The section begins with a 'ritenuto' marking. The instrumentation includes:

- Sop. Cor. (Soprano Cor): Silent throughout.
- Solo Cor. (Solo Cor): Enters in measure 230 with a melodic line, marked *mp*. A 'Solo' instruction is placed above the staff.
- Rep. Cor. (Repeting Cor): Enters in measure 230 with a rhythmic pattern, marked *pp* and *mp*.
- 2nd Cor. (2nd Cor): Enters in measure 230 with a rhythmic pattern, marked *pp* and *mp*.
- 3rd Cor. (3rd Cor): Enters in measure 230 with a rhythmic pattern, marked *pp* and *mp*.
- Flugel: Enters in measure 230 with a melodic line, marked *mp* and *p*.
- Solo Hn. (Solo Horn): Enters in measure 230 with a melodic line, marked *mp* and *p*.
- 1st Hn. (1st Horn): Enters in measure 230 with a melodic line, marked *mp*.
- 2nd Hn. (2nd Horn): Silent throughout.
- 1st Bar. (1st Baritone): Enters in measure 230 with a melodic line, marked *mp*.
- 2nd Bar. (2nd Baritone): Silent throughout.
- 1st Tbn. (1st Trombone): Enters in measure 230 with a melodic line, marked *pp* and *p*. An 'Open' instruction is placed above the staff.
- 2nd Tbn. (2nd Trombone): Enters in measure 230 with a melodic line, marked *pp* and *p*. An 'Open' instruction is placed above the staff.
- Bass Tbn. (Bass Trombone): Enters in measure 230 with a melodic line, marked *p*. An 'Open' instruction is placed above the staff.
- Euph. (Euphonium): Enters in measure 230 with a melodic line, marked *mp* and *p*. Two first endings are indicated: '1.' and '2.'. The '2.' ending is marked *mf*.
- Bass Eb (Bass Eb): Enters in measure 230 with a rhythmic pattern, marked *p*. A triplet of eighth notes is indicated. The 'Both' instruction is placed above the staff.
- Bass Bb (Bass Bb): Enters in measure 230 with a rhythmic pattern, marked *p*. A triplet of eighth notes is indicated. The 'Both' instruction is placed above the staff.
- Perc. 1 (Percussion 1): Silent throughout.
- Perc. 2 (Percussion 2): Silent throughout.
- Perc. 3 (Percussion 3): Enters in measure 230 with a rhythmic pattern, marked *mp*.

On Alderley Edge

237

The musical score for measures 237-242 is written in B-flat major and 4/4 time. The key signature has two flats. The score includes the following parts:

- Sop. Cor.:** Rests throughout.
- Solo Cor.:** Melodic line with triplets and slurs.
- Rep. Cor.:** Melodic line with triplets, starting with an *mp* dynamic and an *Open* marking.
- 2nd Cor.:** Melodic line with triplets, starting with an *mp* dynamic and an *Open* marking.
- 3rd Cor.:** Rests throughout.
- Flugel:** Melodic line with slurs.
- Solo Hn.:** Melodic line with triplets.
- 1st Hn.:** Melodic line with slurs.
- 2nd Hn.:** Rests throughout.
- 1st Bar.:** Melodic line with slurs.
- 2nd Bar.:** Rests throughout, with an *mp* dynamic marking at the end.
- 1st Tbn.:** Rests throughout.
- 2nd Tbn.:** Rests throughout.
- Bass Tbn.:** Rests throughout.
- Euph.:** Melodic line with triplets.
- Bass Eb:** Melodic line with slurs.
- Bass Bb:** Bass line with chords and slurs.
- Perc. 1, 2, 3:** Rests throughout.

On Alderley Edge

**R** *STORMY POINT*  
Allegro agitato ♩ = 168

274 *accel.*

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*  
*mp*  
*detached*  
*detached*  
*cresc.*  
*fp*  
*cresc.*  
*fp*

On Alderley Edge

52

280

Musical score for 'On Alderley Edge' featuring various instruments:

- 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

Dynamic markings: *mp*, *mf*.

Performance instructions: *Open*, *St. mute*.

On Alderley Edge

284

Sop. Cor.

Solo Cor. *mf* Three st. mutes

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

On Alderley Edge

54

288

Sop. Cor. *St. mute* *mf*

Solo Cor. *Two st. mutes* *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flugel *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar.

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

Bass Tbn. *mp*

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2 *f*

Perc. 3

The musical score is for a piece titled "On Alderley Edge" on page 54, starting at measure 288. The music is in 7/16 time and consists of 16 measures. The instrumentation includes Soprano and Solo Cornets (with st. mutes), Repetition Cornet, 2nd and 3rd Cornets, Flugel, Solo and 1st Horns, 2nd Horn, 1st and 2nd Trumpets, Bass Trumpet, Euphonium, Bass Eb, Bass Bb, and three Percussion parts. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The 1st and 2nd Horn parts have a melodic line with a slur over the final two measures. The 2nd Horn part has a complex rhythmic pattern with many sixteenth notes. The 1st and 2nd Trumpet parts have a melodic line with a slur over the final two measures. The Bass Eb and Bass Bb parts have a rhythmic pattern of eighth notes. The Percussion parts have a rhythmic pattern of eighth notes.

On Alderley Edge

292

Sop. Cor. *mp* *mf* *f* *ff* *sostenuto*

Solo Cor. *mp* *mf* *f* *ff* *All (open)*

Rep. Cor. *cresc. poco a poco* *ff*

2nd Cor. *cresc. poco a poco* *ff*

3rd Cor. *cresc. poco a poco* *ff*

Flugel *mp* *mf* *f* *ff*

Solo Hn. *mp* *mf* *f* *ff*

1st Hn. *cresc. poco a poco* *mp* *mf* *f* *ff*

2nd Hn. *ff*

1st Bar. *cresc. poco a poco* *ff*

2nd Bar. *cresc. poco a poco* *ff*

1st Tbn. *cresc. poco a poco* *mp* *f* *ff* *Open*

2nd Tbn. *cresc. poco a poco* *mp* *f* *ff* *Open*

Bass Tbn. *cresc. poco a poco* *mp* *f* *ff* *Open*

Euph. *f* *ff* *2.*

Bass E♭ *cresc. poco a poco* *ff*

Bass B♭ *cresc. poco a poco* *ff*

Perc. 1

Perc. 2 *Tam-tam* *f*

Perc. 3 *cresc. poco a poco* *ff*

THE DEVIL'S GRAVE  
rall.

315

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 Eb *fff* *mp dim.* *mp sost.* *Both* *dim.* *3*

Bass Bb *fff* *mp dim.* *mp sost.* *Both* *dim.* *3*

Perc. 1 *fff*  
Vibes. (motor on)

Perc. 2 *mf*

Perc. 3



On Alderley Edge

60

323

Lusingando  $\text{♩} = 84$

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp* Solo

2nd Cor. *mp* Cup mutes

3rd Cor. *mp* Cup mutes

Flugel *mp*

Solo Hn. *pp* *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

Bass Tbn. *mp*

Euph. *pp* *mp*

Bass Eb *pp* *mp* Both

Bass Bb *pp* *mp* Both

Perc. 1

Perc. 2 Bass drum *p* *pp*

Perc. 3

On Alderley Edge

**S** EPILOGUE  
Andante espressivo ♩ = 72

329

Score for various instruments including 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 Eb, Bass Bb, Perc. 1, Perc. 2, and Perc. 3. The music is marked *mp* (mezzo-piano) and includes dynamic markings *Open* for the 2nd and 3rd Cornets. The tempo is *Andante espressivo* (♩ = 72). The score includes triplets and first endings.

On Alderley Edge

62

335

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- 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. (labeled "Both")
- Bass Eb
- Bass Bb
- Perc. 1
- Perc. 2
- Perc. 3

Dynamic markings include *mp*, *mf*, and *f*. The score features several triplet markings (indicated by a '3' over the notes) and a key signature change from three flats to one flat and one sharp. The percussion parts are marked with *mf* and *f*.

On Alderley Edge

341 *slent.* **Vivace** ♩ = 132

**Instrumentation and Dynamics:**

- Sop. Cor.: *ff*
- Solo Cor.: *ff*
- Rep. Cor.: *ff*
- 2nd Cor.: *ff*
- 3rd Cor.: *f*
- Flugel: *f*
- Solo Hn.: *f*
- 1st Hn.: *f*
- 2nd Hn.: *f*
- 1st Bar.: *ff*
- 2nd Bar.: *f*
- 1st Tbn.: *ff* (with *f* at the end)
- 2nd Tbn.: *ff*
- Bass Tbn.: *ff*
- Euph.: *ff*
- Bass Eb: *f*
- Bass Bb: *f*
- Perc. 1: *ff*
- Perc. 2: *f* (with *ff* at the end)
- Perc. 3: *f* (with Glock.)

On Alderley Edge

64

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 $\flat$

Bass B $\flat$

Perc. 1

Perc. 2  
Tubular bells

Perc. 3

The musical score is for a piece titled "On Alderley Edge", starting at measure 347. It features a variety of instruments: Sopranos and Solos of Cornets, Repetition of Cornets, 2nd and 3rd Cornets, Flugel, Solo Horns, 1st and 2nd Horns, 1st and 2nd Baritone Horns, 1st and 2nd Trombones, Bass Trombone, Euphonium, Bass E-flat, Bass B-flat, and three Percussion parts. The score is written in G major and 4/4 time. The 2nd and 3rd Cornets play a complex, rhythmic pattern of eighth and sixteenth notes. The Solo Horns and 1st/2nd Horns play a steady pattern of quarter notes with triplets. The 1st and 2nd Trombones play a similar pattern with triplets. The Bass Trombone plays a pattern of quarter notes with triplets. The Euphonium and Bass E-flat/B-flat play a pattern of quarter notes with triplets. The Percussion parts include Tubular bells and three other percussion instruments. The Solo Cor. part starts with a dynamic marking of *f*. The 2nd Tbn. part also starts with a dynamic marking of *f*. The Bass Tbn. part starts with a dynamic marking of *f*. The Solo Hn. part starts with a dynamic marking of *f*. The 1st Hn. part starts with a dynamic marking of *f*. The 2nd Hn. part starts with a dynamic marking of *f*. The 1st Bar. part starts with a dynamic marking of *f*. The 2nd Bar. part starts with a dynamic marking of *f*. The 1st Tbn. part starts with a dynamic marking of *f*. The 2nd Tbn. part starts with a dynamic marking of *f*. The Bass Tbn. part starts with a dynamic marking of *f*. The Euph. part starts with a dynamic marking of *f*. The Bass E $\flat$  part starts with a dynamic marking of *f*. The Bass B $\flat$  part starts with a dynamic marking of *f*. The Perc. 2 part starts with a dynamic marking of *f*. The Perc. 3 part starts with a dynamic marking of *f*.

On Alderley Edge

350 *rall.* *lunga*

Sop. Cor. *ff* *fff* *lunga*

Solo Cor. *ff* *mp* *fff* *lunga*

Rep. Cor. *ff* *fff* *lunga*

2nd Cor. *ff* *mp* *fff* *lunga*

3rd Cor. *ff* *mp* *fff* *lunga*

Flugel *ff* *mp* *fff* *lunga*

Solo Hn. *ff* *mp* *fff* *lunga*

1st Hn. *ff* *mp* *fff* *lunga*

2nd Hn. *ff* *mp* *fff* *lunga*

1st Bar. *ff* *mp* *fff* *lunga*

2nd Bar. *ff* *mp* *fff* *lunga*

1st Tbn. *ff* *mp* *fff* *lunga*

2nd Tbn. *ff* *fff* *lunga*

Bass Tbn. *ff* *fff* *lunga*

Euph. *ff* *fff* *lunga*

Bass Eb *ff* *fff* *lunga*

Bass Bb *ff* *fff* *lunga*

Perc. 1 *ff* *fff*

Perc. 2 Tam-tam *mf* *ff*

Perc. 3 Clash cym. *ff*