

MUSIC FOR BRASS BAND

*In memory of my parents,
Peter G. Graham and Margaret Graham*

Full Score

PETER GRAHAM

Hyperlink

(For Brass and Percussion)

Instrumentation:

Brass Band

Percussion (3-4 players):

Timpani (Vibraphone, Tam-tam, Glockenspiel,)

Percussion 1 (Tubular bells, Xylophone, Vibraphone, Clash cymbals)

Percussion 2 (Tam-tam, Snare drum, Bass drum, Hi-hat,
Clash cymbals, Tubular bells,)

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Composer's Note

Hyperlink was commissioned by the National Youth Brass Band of Great Britain (funded by Arts Council England and the Department for Education) for its 70th Anniversary Year. Since the anniversary coincided with other significant celebrations in 2022 (including the Royal Albert Hall/Ralph Vaughan Williams 150th and the Platinum Jubilee of Elizabeth II) it was requested that these also be recognised in some way.

Where better to begin this challenging brief but with a computer search for the NYBBGB founder Dr Denis Wright (coincidentally born in Kensington, home of the RAH). The subsequent rabbit warren of hyperlinks led me to structure the work through a series of "associations":

Movement I – *The Voice of Jupiter*. Alongside the discovery that Denis Wright had been a church organist was the realisation that while the RAH has hosted thousands of musical events the fabric of the building actually incorporates a musical instrument, the famous Henry Wills organ (aka *The Voice of Jupiter*).

Organ and J S Bach are synonymous (e.g. *Tocatta in D min*) and so both become fundamental to the content of the movement. An opening 7 note quote from the *Tocatta* leads to a mammoth sound cluster, as if every note on the huge RAH organ is sustained. The material which follows is based upon the notes BACH (in German notation). The notes are manipulated in various ways in a 12 tone matrix; reversed, inverted and so on. Other techniques employed in the movement are ones of which Bach was master, including ground bass and fugue.

Movement II – *Remember Me*. The lives of Salvationist composer Ray Steadman-Allen (born 1922) and Ralph Vaughan Williams are remembered here, with "RSA" in musical notation and fragments of RVWs famous Tuba Concerto providing the source material.

While writing the movement my father passed away and to close his funeral service the family chose the uplifting Robert Lowry hymn *They'll sing a welcome home*. It seemed fitting to conclude the movement with a reflective setting of the chorus, the repeated phrase "Welcome, welcome home" eventually disappearing into the ether.

Movement III – *Vivat*. The finale takes the form of a short fantasy upon Hubert Parry's marvellous coronation anthem *I Was Glad*, truly a celebratory note with which to conclude.

The first performance of **Hyperlink** was given by the NYBBGB conducted by Martyn Brabbins at the Royal College of Music, London on August 6th 2022.

Peter Graham

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

Hyperlink

(duration c. 14 minutes)

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Hyperlink

I - The Voice of Jupiter

Adagio (quasi improvvisato)

Risoluto $\text{♩} = c.45$

PETER GRAHAM

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

- Soprano Cornet B♭
- 1. 3. Solo Cornet B♭
- 2. 4. 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
- Tubular bells
- Percussion 1 (Tam-tam)
- Percussion 2

The score is divided into two main sections. The first section is marked **Adagio (quasi improvvisato)** and the second is **Risoluto** with a tempo of $\text{♩} = c.45$. Dynamics include *ff*, *mp subito*, *f sost.*, and *dim. a niente*. The Percussion 1 part includes a section for tubular bells with the instruction "Fast gliss. with metal beaters" and a specific glissando notation.

A

6

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

Solo
mf (non vibrato)

(non solo)
p

f (non vibrato)

f (non vibrato)

mp

mp

p

II - Remember Me

Andante doloroso $\text{♩} = c.72$

A

The musical score is arranged in a standard orchestral format with the following parts:

- Soprano Cornet E♭**: Resting throughout the section.
- Solo Cornet B♭**: Resting throughout the section.
- Repiano Cornet B♭**: Plays a melodic line starting at measure 3, marked *p* and using a cup mute.
- 2nd Cornet B♭**: Plays a melodic line starting at measure 3, marked *p* and using a cup mute.
- 3rd Cornet B♭**: Plays a melodic line starting at measure 3, marked *p* and using a cup mute.
- Flugelhorn**: Resting throughout the section.
- Solo Horn E♭**: Plays a melodic line starting at measure 3, marked *mp* and *pp*.
- 1st Horn E♭**: Plays a melodic line starting at measure 3, marked *mp* and *pp*.
- 2nd Horn E♭**: Plays a melodic line starting at measure 3, marked *mp* and *pp*.
- 1st Baritone B♭**: Plays a melodic line starting at measure 3, marked *mp* and *pp*.
- 2nd Baritone B♭**: Plays a melodic line starting at measure 3, marked *mp* and *pp*.
- 1st Trombone B♭**: Plays a melodic line starting at measure 3, marked *p* and using a cup mute.
- 2nd Trombone B♭**: Plays a melodic line starting at measure 3, marked *p* and using a cup mute.
- Bass Trombone**: Resting throughout the section.
- Euphonium B♭**: Resting throughout the section.
- Bass E♭**: Resting throughout the section.
- Bass B♭**: Resting throughout the section.
- Timpani**: Plays a rhythmic pattern starting at measure 3, marked *mf*.
- Percussion 1**: Plays a melodic line starting at measure 3, marked *mf* and using a vibraphone.
- Percussion 2**: Plays a rhythmic pattern starting at measure 3, marked *p*.

B

12

Soprano Cornet B \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

Glockenspiel

Percussion 1

Percussion 2

Solo

mp

3

(non solo)

3

mp

3

mp

5

3

III - Vivat

Allegro deciso ♩ = c.152

A

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

f dim. *p* *mp*

(If possible)

Clash cymbals

Hi-hat (closed)

B

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

The musical score is written for a large ensemble. The top five staves (Soprano, Solo, Repiano, 2nd, and 3rd Cornets) and the Flugelhorn staff feature a complex rhythmic pattern of sixteenth and thirty-second notes. The Solo Cornet B♭ and Repiano Cornet B♭ parts include the instruction "(Open)" at the beginning of their respective parts. The Solo Horn E♭, 1st Horn E♭, and 2nd Horn E♭ staves play a similar rhythmic pattern. The 1st and 2nd Baritone B♭ staves play a different rhythmic pattern. The 1st, 2nd, and Bass Trombone staves play a simple rhythmic pattern with dynamic markings of *p*, *f dim.*, and *p*. The Euphonium B♭, Bass E♭, and Bass B♭ staves play a simple rhythmic pattern with dynamic markings of *p*, *f dim.*, and *p*. The Timpani staff plays a simple rhythmic pattern. The Percussion 1 and Percussion 2 staves play a simple rhythmic pattern.

Soprano Cornet Bb
cresc. *ff*

Solo Cornet Bb
cresc. *ff*

Repiano Cornet Bb
cresc. *ff*

2nd Cornet Bb
cresc. *ff*

3rd Cornet Bb
cresc. *ff*

Flugelhorn
cresc. *ff*

Solo Horn Eb
cresc. *ff*

1st Horn Eb
cresc. *ff* *f*

2nd Horn Eb
cresc. *ff* *f*

1st Baritone Bb
cresc. *ff* *f*

2nd Baritone Bb
cresc. *ff* *f*

1st Trombone Bb
cresc. *ff*

2nd Trombone Bb
cresc. *ff*

Bass Trombone
cresc. *ff*

Euphonium Bb
cresc. *ff* *f*

Bass Eb
cresc. *ff* *f*

Bass Bb
cresc. *ff*

Timpani
cresc. *ff*

Percussion I
Snare drum rim shot

Percussion 2
cresc. *ff*

