

MUSIC FOR EUPHONIUM

# **IN LEAGUE WITH EXTRAORDINARY GENTLEMEN**

A CONCERTO  
FOR EUPHONIUM AND PIANO

PETER GRAHAM

**DURATION: C. 18 MINUTES**

**COVER BY G K GRAPHIC DESIGN  
COVER INSET PHOTOGRAPHS (LEFT TO RIGHT):**

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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*



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**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

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**IN LEAGUE WITH EXTRAORDINARY GENTLEMEN** is also available with wind band (Orchestral version in preparation)

# IN LEAGUE WITH EXTRAORDINARY GENTLEMEN (CONCERTO FOR EUPHONIUM AND PIANO)

## I - THE TIME TRAVELLER

PETER GRAHAM

Allegro ♩ = c.116

Euphonium

Piano

9

Euph.

Pno.

17

A

Euph.

Pno.

25

Euph.

Pno.

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31

Euph.

Pno.

*cresc.*

37

Euph.

Pno.

42

Euph.

Pno.

**B**

*f*

46

Euph.

Pno.

*mf*

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50

Euph.

Pno.

55

Euph.

Pno.

C

*mp*

60

Euph.

Pno.

*mf*

*Ped.*

64

Euph.

Pno.

*mf*

*Ped.*

## II - THE FINAL PROBLEM

1 **Adagio** ♩ = 76

Euphonium

Piano

9

Euph.

Pno.

15 **A** *senza misura*

Euph.

Pno.

16

Euph.

17 **B** **Andante** ♩ = c.86

Euph.

Pno.

\* For (optional) effect use Boss DD-3 or similar

### III - THE GREAT RACE

*1* **Vivace** ♩ = c.152

Euphonium

Piano

*4*

Euph.

Pno.

*7*

Euph.

Pno.

*9* **A**

Euph.

Pno.

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11

Euph.

Pno.

13

Euph.

Pno.

15

Euph.

Pno.

17

Euph.

Pno.



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19

Euph.

Pno.

21

Euph.

Pno.

23

Euph.

Pno.

25

Euph.

Pno.

**B**

*f* *mf* *tr*

Ped.

100

Euph.

Pno.

*ff*

*ff*

*mp*

102

Euph.

Pno.

*fp*

*fp*

*tr*

105

Euph.

Pno.

*fp*

*f*

*mp*

*cresc.*

*f*

**H** Cadenza

108

Euph.

*f*

*pp*

*mp*

*f*

*pp*

*8va*

*tr*

*8vb*

111

Euph.

*mp*

*ff*

*mf*

*mp*

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**A tempo**

114 Euph. *tr*

117 Euph. *p* *mp* *mf* *tr*

Pno. *f*

120 Euph. *(tr)* *Optional* *p cresc.*

Pno.

122 Euph. *mf*

Pno. *mf*

124 Euph. *mf* *ff*

Pno. *ff* L.H.

The musical score is arranged in five systems, each containing staves for Euphonium (Euph.) and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'A tempo'. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo), as well as trills (*tr*) and crescendos (*cresc.*). The Euphonium part features melodic lines with trills and slurs, while the Piano part provides harmonic support with chords and moving bass lines. An 'Optional' section is indicated for the Euphonium at measure 120. The score concludes with a double bar line at measure 124.