Music for Wind Orchestra

For:
The Royal Conservatoire of Scotland
Wind Orchestra

44 Scotland Street
Variations on themes from the novel
by Alexander McCall Smith

Peter Graham
Full Score

Instrumentation

<table>
<thead>
<tr>
<th>Narrator</th>
<th>1 Baritone Saxophone Eb</th>
<th>2 Euphoniums</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Flutes (1 piccolo)</td>
<td>2 Trumpets 1 Bb</td>
<td>2 Tubas</td>
</tr>
<tr>
<td>1 Oboe</td>
<td>2 Trumpets 2, 3 Bb</td>
<td>Timpani (Loose cymbal)</td>
</tr>
<tr>
<td>1 Bassoon</td>
<td>2 Horns 1, 3 F</td>
<td>Percussion 1</td>
</tr>
<tr>
<td>4 Clarinet 1 Bb</td>
<td>2 Horns 2, 4 F</td>
<td>(Xylophone, Glock., Triangle)</td>
</tr>
<tr>
<td>4 Clarinet 2, 3 Bb</td>
<td>1 Trombone 1</td>
<td>Percussion 2</td>
</tr>
<tr>
<td>1 Bass Clarinet Bb</td>
<td>1 Trombone 2</td>
<td>(Kit: Snare, Bass drum,</td>
</tr>
<tr>
<td>2 Alto Saxophones Eb</td>
<td>1 Trombone 3</td>
<td>Cymbal, Hi-hat, Triangle)</td>
</tr>
<tr>
<td>1 Tenor Saxophone Bb</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional parts: 2 Horn 1, 3 Eb, 2 Horn 2, 4 Eb, 2 Euphonium Bb (Treble Clef),
1 Tuba Eb (Treble Clef), 1 Tuba Bb (Treble Clef)

Continental Parts available for free download (contact info@gramercymusic.com for more
information): Trombones Bb (T.C./B.C.) Tuba Bb (Bass Clef), Tuba Eb (Bass Clef)

Gramercy Music (UK)
PO Box 41 • Cheadle Hulme • Cheshire SK8 5HF
Tel./Fax: + 44 (0) 161 486 1959
www.gramercymusic.com
email: info@gramercymusic.com
Note by Alexander McCall Smith

When Peter Graham approached me with the suggestion that he should compose a piece for wind orchestra to celebrate the Scotland Street characters, I was intrigued by what could be made musically of an episodic novel of this sort. In the event he has with great subtlety and accuracy entered into the soul of the main actors in the Scotland Street drama.

So here we have a wonderful musical vignette of Edinburgh douceness in the form of Domenica Macdonald and her tango. Here we have an entirely appropriate march for the narcissitic and self-confident Bruce. And here too are pieces of music that seem to express exactly as I imagine the experience of being the much put-upon six-year-old, Bertie, or Cyril, the only dog in Scotland to possess a gold tooth.

The result is immense fun, beautifully envisaged by Graham’s lively score, and performed with such gusto and humour by the talented young performers of the Royal Conservatoire of Scotland*. I am grateful to all of them for helping me to see my characters afresh.

*First performed by The RCS Wind Orchestra, conductor Nigel Boddice, narrator Alasdair Nicholson, in the Stevenson Hall Glasgow, October 21 2011.

Note: The narration can be spoken/acted or if preferred printed/projected as a programme note to accompany the variations

About the Composer

Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths’ College) and following spells in publishing in New York and London he is currently Professor of Composition at the University of Salford in Greater Manchester, England.

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

Narrative © Copyright 2012 by Alexander McCall Smith
Based upon characters from the 44 Scotland Street series, published by Polygon Press

44 Scotland Street duration c. 12:00

Full recording available on:
Music inspired by 44 Scotland Street (Nimbus Alliance NI6175) performed by The RCS Wind Orchestra and Alasdair Hankinson, conductor Nigel Boddice MBE

Gramercy Music (UK)
PO Box 41 Cheadle Hulme
Cheshire SK8 5HF England UK
Tel:/Fax: + 44 (0)161 486 1959
Web: www.gramercymusic.com
Email: info@gramercymusic.com
44 Scotland Street

Variations on themes from the novel
by Alexander McCall Smith

ALEXANDER MCCALL SMITH
Narrative by:

ALEXANDER MCCALL SMITH

Music by:
PETER GRAHAM

Allegro deliberato \( \frac{\text{c.116}}{} \)

Percussion 2
Tuba
Euphonium
Trombone 3
Trombone 2
Horn 2, 4 F
Trumpet 1 in B
Baritone Saxophone
Bass Clarinet B
Clarinet 2, 3 in B
Clarinet 1 in B
Oboe
Piccolo

ALEXANDER MCCALL SMITH

Copyright 2012 Gramercy Music (UK)
www.gramercymusic.com
All rights reserved
(Narrator): (1) A street that bears a country's name: Scotland Street. In number forty four, neighbours who share a roof, and therefore a life, each in their own way having the quirks that make their city what it is:

Repeat at conductor's discretion

last time only

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>p</td>
</tr>
<tr>
<td>Flute</td>
<td>p</td>
</tr>
<tr>
<td>Oboe</td>
<td>p</td>
</tr>
<tr>
<td>Bassoon</td>
<td>p cresc.</td>
</tr>
<tr>
<td>Clarinet 1 in Bb</td>
<td>pp subito</td>
</tr>
<tr>
<td>Clarinet 2, 3 in Bb</td>
<td>pp subito</td>
</tr>
<tr>
<td>Bass Clarinet Bb</td>
<td>pp subito</td>
</tr>
<tr>
<td>Alto Saxophone 1, 2</td>
<td>pp subito</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>pp subito</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>pp subito</td>
</tr>
<tr>
<td>Trumpet 1 in Bb</td>
<td>pp subito</td>
</tr>
<tr>
<td>Trumpet 2, 3 in Bb</td>
<td>pp subito</td>
</tr>
<tr>
<td>Horn 1, 3 F</td>
<td>pp subito</td>
</tr>
<tr>
<td>Horn 2, 4 F</td>
<td>pp subito</td>
</tr>
<tr>
<td>Trombone 1</td>
<td>pp subito</td>
</tr>
<tr>
<td>Trombone 2</td>
<td>pp subito</td>
</tr>
<tr>
<td>Trombone 3</td>
<td>pp subito</td>
</tr>
<tr>
<td>Euphonium</td>
<td>pp subito</td>
</tr>
<tr>
<td>Tuba</td>
<td>pp subito</td>
</tr>
<tr>
<td>Timpani</td>
<td>pp subito</td>
</tr>
<tr>
<td>Percussion 1</td>
<td>pp subito</td>
</tr>
<tr>
<td>Percussion 2</td>
<td>pp subito</td>
</tr>
</tbody>
</table>
2) Domenica Macdonald, an anthropologist, observer of others. She has a certain style, because this, after all, is Edinburgh. A thé dansant? Shall we? Why not, my dear, why not? If one cannot dance a tango in Edinburgh, I always say, then where can one – apart from South America, which is a terrible way away. Safer to stay in Edinburgh. Shall we?

Domenica tango \( \text{c.132} \)
3) Bruce Anderson, so assured, so gorgeous, so tall, so rugby-playing.
so utterly pleased to be exactly who he is. And who would not be pleased to be Bruce?
On girls he will his gifts bestow, the sideways glance, that special look, the rest you know. 15
4) Pat is ready for life and she hopes for love too,
Though suitable men are remarkably few,
For Bruce, she’s afraid, well, he’s stubbornly Bruce
Handsome and proud, but really no use,

Handsome and proud, but really no use,
Romance will arrive she’s reasonably sure
A ring on the bell, a knock on the door,
More likely, perhaps, in the form of a text,
Asking her just what she plans to do next.

Pat's aria (cantabile)
5) To be six, so tantalisingly close to seven, but still six, and to have a mother like Bertie’s, who insists on lessons in jazz and yoga and psychotherapy. When all one wants is to be a boy, to have a Swiss army penknife and a friend, to catch a fish, to go to Glasgow on a train – and stay there – to do the things that any boy would wish to do. Life is so exciting, or could be if it weren’t for mother.
6) My dear Doctor Fairbairn, we really must chat
About life and repression and matters like that;
It's all just so complex, what happens at night

Irene and Dr Fairbairn love duet (Langsam) \( \frac{\text{c.84}}{\text{q}=\frac{\text{c.84}}{2}} \)

My dear Irene Pollock, you're terribly right
About what happens at night

Complex, what happens at night

My dear Irene Pollock, you're terribly right
About what happens at night
And somehow I feel that the fun’s just begun.
And I shall explain what all of it means,
So lie back dear Irene and tell me your dreams.
My dog, Cyril, is not an ordinary dog. He knows a lot that other dogs can only guess at. He drinks beer from a dish on the floor of the Cumberland Bar. He has a gold tooth – the only dog in Scotland to have one. He dreams of rabbits. He has a score to settle with certain cats, but he knows where they live.

He loves me, his master. I am his world – and he is mine.