

MUSIC FOR BRASS BAND

Haydock Variations

For Brass Band

Stuart Pullin

Full Score

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Programme Note

Haydock Variations was commissioned by the Valley Brass (Haydock) Band in 1999 and was premiered by massed bands at a joint concert with the Marple Band in 2000. It was also part of a submission for the degree of MA in Composition at the University of Salford, for which the composer gained a distinction. Valley Brass are a third section national graded band with a vibrant and successful youth training scheme that has seen their under 16's band win the National Youth Championships twice and the British Open Youth title in 2006.

The form of **Haydock Variations** is a double set of variations. The first theme is stated in the opening bars and the second theme derived from the accompaniment to the first (bars 9 - 12). The variations on the themes return in the final marziale section.

Stuart Pullin

About the Composer



Stuart Pullin began brass lessons at the age of 7, joining the Ecclestone Junior Band on cornet and later moving to the tenor horn. He commenced studies at the University of Salford in 1992, graduating with a BA (Hons) music degree in 1995. During his time at the university he won two major composition awards and as a postgraduate student completed an MA in composition with distinction.

As a performer Stuart played with some of the finest bands in the Northwest of England, including Wingates and Marple. He was a member of the famous Yorkshire Building Society Band in their halcyon period, winning multiple European and British Open Championships.

Stuart was also a fine keyboard player and organist of the URC church in Penwortham and in addition held positions as Musical Director of Hesketh Bank and Chorley Silver Bands. His works have been performed by The Royal Liverpool and BBC Philharmonic Orchestras as well as many top brass bands, and his test piece **Musings** has been set in competitions across Europe.

Stuart Pullin passed away at the age of 32 on the 5th of September 2007 but leaves a wonderful legacy of compositions. He is survived by his wife Donna.

Haydock Variations – Stuart Pullin (duration c. 11:00)

Full recording available on:

Butlins 2009 Test Pieces performed by Black Dyke Band,
Music Director Dr Nicholas Childs. Available from worldofbrass.com

Haydock Variations

STUART PULLIN

Moderato ♩ = 98

Soprano Cornet E♭

Solo Cornet B♭ *mf sostenuto*

Repiano Cornet B♭

2nd Cornet B♭

3rd Cornet B♭

Flugelhorn

Solo Horn E♭ *mf sostenuto*

1st Horn E♭ *mf sostenuto*

2nd Horn E♭

1st Baritone B♭ *mf sostenuto*

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭ *mf sostenuto*

Bass E♭ *mf (non sost.)*

Bass in B♭ *mf (non sost.)*

Timpani *mf*

Percussion

One

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 in B♭

Timpani

Percussion

mf sostenuto

mf sostenuto

mf sostenuto

mf sostenuto

mf sostenuto

mf sostenuto

sostenuto

sostenuto

Both

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 in B♭

Timpani

Percussion

Two

Tutti (div.)

f sostenuto

sostenuto

f

f sostenuto

f sostenuto

f

mp < *f*

This musical score is for a brass and percussion ensemble, spanning measures 34 to 37. The score is written in G major and 2/4 time. The instruments are arranged as follows:

- Soprano Cornet E♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Solo Cornet B♭: Starts in measure 34 with a half note chord, then plays a melodic line in measure 35, and a whole note chord in measure 37.
- Repiano Cornet B♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 2nd Cornet B♭: Plays a melodic line in measure 34, then a whole note chord in measure 35, and a whole note chord in measure 37.
- 3rd Cornet B♭: Plays a melodic line in measure 34, then a whole note chord in measure 35, and a whole note chord in measure 37.
- Flugelhorn: Plays a melodic line in measure 34, then a whole note chord in measure 35, and a whole note chord in measure 37.
- Solo Horn E♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 1st Horn E♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 2nd Horn E♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 1st Baritone B♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 2nd Baritone B♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- 1st Trombone B♭: Plays a whole note chord in measure 34, then a whole note chord in measure 35, and a whole note chord in measure 37.
- 2nd Trombone B♭: Plays a whole note chord in measure 34, then a whole note chord in measure 35, and a whole note chord in measure 37.
- Bass Trombone: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Euphonium B♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Bass E♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Bass in B♭: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Timpani: Silent in measures 34-36, then plays a whole note chord in measure 37.
- Percussion: Silent in measures 34-36, then plays a whole note chord in measure 37.

Dynamic markings include *mf*, *f*, *mf cresc.*, *f sost.*, and *p*. The score is divided into two systems: measures 34-36 and measures 37.

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 in B♭

Timpani

Percussion

Xylo. (optional)

f

Detailed description: This page of a musical score contains 16 staves. The top 15 staves are for brass instruments: 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♭, and Bass Trombone. The 16th staff is for Percussion, which includes Timpani and an optional Xylophone. The score is written in a key signature of one sharp (F#) and a common time signature. The percussion part features a dynamic marking of *f* (forte) and includes a note with a flat (b) in the second measure.

rall.

Soprano Cornet E \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 in B \flat

Timpani

Percussion

fp

mf

fp

mf

mf

mf

mf

mf

fp

fp

fp

fp

ff

p

203 Vivo ♩ = 132

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 in B♭

Timpani

Percussion

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 in B♭

Timpani

Percussion

f

f

f

Timp. *f* > *f* *sec.*

Tam-tam *mf*

* Note to conductor:

Boxed instruments repeat pattern in tempo until conductor cue ↓ at 213. Tutti instruments remain at circa ♩ = 52

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 in B

Timpani

Percussion

f/p *ff*

f/p *ff*

f/p *ff*

f/p *ff*

f/p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

f/p *ff*

f/p *ff*

f/p *ff*

p *ff*

f/p *ff*

f/p *ff*

p *mp < ff*