

Score

Scene from the Silver Plate

For Trombone and Brass Band

Peter Meechan

Music for Brass Band

Peter Meechan Music
www.petermeechanmusic.co.uk

About the piece....

Scene From the Silver Plate takes its title from the Rio de la Plata, the literal translation being Silver River, although it is more commonly known in English speaking countries as River Plate. The river takes its name not as a reference to colour, but from Sierra del Plata - a legendary, although fictional, treasure trove mountain range, made from silver.

This piece, using some of the traditional music from the region (Variants on the tango etc.), is quasi-incidental music from a fictional film, involving some kind of chase from the silver mountains to the estuary. Our fictional hero also has a romantic interest - will he make it away with his silver, and his lady?

About the composer....

Peter Meechan is one of the leading compositional talents of his generation writing for brass and wind. His sound world is infused with influences from many different and varied sources to that of his predecessors, including the music of Miles Davis and Pink Floyd, as well as that of Stravinsky and Messiaen.

Born in Nuneaton, England, Peter began his composition studies at the North Warwickshire College, under Simon Hall and Ben Markland. In 1998, he accepted a place at the Royal Northern College of Music, studying composition with Anthony Gilbert, Elena Firsova, David Horne and Adam Gorb.

Following his undergraduate studies at the RNCM Peter was appointed as the first ever 'Young Composer in Association' with the prestigious Black Dyke Band, and later became 'Composer in Residence' at the same band for 2006-2007.

His output for brass and wind has received worldwide acclaim, with performances from many leading ensembles, conductors, and soloists. These include: Steve Mead, Bramwell Tovey, Mark Scatterday, David Childs, David Thornton, James Gourlay, Clark Rundell, Andy Scott, Rob Buckland, Jacques Mauger, Tormod Flaten, Bones Apart Trombone Quartet, Black Dyke Band, Birmingham Symphonic Winds, Eastman Wind Ensemble, Coldstream Guards and the RNCM Wind Orchestra. He has had works featured on over 15 CD's.

In February 2002, Peter's composition 'Revamp', was featured alongside the music of McCabe and Gregson in 'The Gregson Connection' - a mini festival dedicated to the music of RNCM Principal, Edward Gregson. Whilst in November 2003, Peter's music for Euphonium was showcased in 'Brilliant Minds', a concert at the RNCM International Tuba and Euphonium Festival.

His music for brass bands has been used in contests in across the globe, including the National Finals of Belgium and Australia. Whilst his music for winds has been featured at festivals throughout Europe and North America, including the Midwest Clinic in Chicago and at the BASBWE International Wind Festival.

Peter's music has received many performances, as well as radio and television broadcasts, across the globe. Whilst still in the early stages of his career, Peter has established himself as one of his generations' leading composers writing for brass and wind.

For more information about Peter Meechan, please visit his website - www.petemeechan.com

Scene from the Silver Plate

Peter Meechan

Tempo: ♩ = c.66 - free

Trombone (Staff 1): *f*, *f*, *ffz*

Soprano Cornet E♭ (Staff 2)

Solo Cornet B♭ (Staff 3)

Repiano Cornet B♭ (Staff 4)

2nd Cornet B♭ (Staff 5)

3rd Cornet B♭ (Staff 6)

Flugelhorn (Staff 7)

Solo Horn E♭ (Staff 8)

1st Horn E♭ (Staff 9)

2nd Horn E♭ (Staff 10)

1st Baritone B♭ (Staff 11)

2nd Baritone B♭ (Staff 12)

2nd Trombone B♭ (Staff 13)

Bass Trombone (Staff 14)

Euphonium (Staff 15)

Bass in E♭ (Staff 16)

Bass in B♭ (Staff 17)

Percussion 1 (Staff 18)

Percussion 2 (Staff 19)

Xylophone / Glock (Staff 20)

A

12

Tbn. *f* *f* *f cresc.* 6 3 3 3 3 3 3

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo. Hn. *f* *f* *f cresc.* *play* 3 3 3 3 3 3

1st. Hn.

2nd. Hn.

1st Bar.

2nd Bar.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Perc. 1

Perc. 2

Xyl.

B ♩ = 104

20

Tbn. *ff* *ffpp* *mp*

Sop. Cor.

Solo Cor. *mp*

Rep. Cor.

2nd Cor. *mp*

3rd Cor. *mp*

Flug.

Solo. Hn. *ff* *ffpp*

1st. Hn.

2nd. Hn.

1st Bar.

2nd Bar.

2nd Tbn.

B. Tbn.

Euph.

Bass Es. *mp*

Bass Bb. *mp*

Perc. 1

Perc. 2

Xyl.

The image shows a page of a musical score for a band. At the top, there is a section marker 'B' and a tempo marking '♩ = 104'. The score is for measures 20 through 23. The instruments listed on the left are: Tbn. (Trumpet), Sop. Cor. (Soprano Cornet), Solo Cor. (Solo Cornet), Rep. Cor. (Replica Cornet), 2nd Cor. (2nd Cornet), 3rd Cor. (3rd Cornet), Flug. (Flugelhorn), Solo. Hn. (Solo Horn), 1st. Hn. (1st Horn), 2nd. Hn. (2nd Horn), 1st Bar. (1st Baritone), 2nd Bar. (2nd Baritone), 2nd Tbn. (2nd Trumpet), B. Tbn. (Baritone Trumpet), Euph. (Euphonium), Bass Es. (Bass Eb), Bass Bb. (Bass Bb), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Xyl. (Xylophone). The key signature is one sharp (F#) and the time signature is 2/4. Dynamic markings include *ff*, *ffpp*, and *mp*. A large diagonal watermark 'Sample' is overlaid on the page.

C

30

Tbn. *f*

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. solo. *mp*

Solo. Hn. *f*

1st. Hn. *f*

2nd. Hn. *f*

1st Bar. *f*

2nd Bar. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Es. *f*

Bass Bb. *f*

Perc. 1 *f* [Hi hat (Closed at all times)]

Perc. 2 *f* [Snare]

Xyl. *f*

37

Tbn. *f* *mf*

Sop. Cor.

Solo Cor. *mf* *mp*

Rep. Cor.

2nd Cor. *mf* *mp*

3rd Cor. *mf* *mp*

Flug. *mf* solo. *mf*

Solo. Hn.

1st. Hn.

2nd. Hn.

1st Bar. *mf*

2nd Bar. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass Es. *mf* *mp*

Bass Bb. *mf* *mp*

Perc. 1 *f* Bongos ad lib.

Perc. 2

Xyl. *f*

E

44

Tbn. *mf* 3 3 3 3 *f*

Sop. Cor. *f*

Solo Cor. *mf* *f*

Rep. Cor. *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *mf*

Solo. Hn. *mf*

1st. Hn. *mf*

2nd. Hn. *mf*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass E♭ *mf* *f*

Bass B♭ *mf* *f*

Perc. 1 *mf* *f* [Hi-hat]

Perc. 2 *f* [Snare]

Xyl. *f* [Xylophone]

F Steadier tempo (♩ = 92)

54

Tbn. *mp* *mp*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo. Hn.

1st. Hn.

2nd. Hn.

1st Bar.

2nd Bar.

2nd Tbn. *light mp sim.*

B. Tbn. *light mp sim.*

Euph.

Bass E♭

Bass B♭

Perc. 1

Perc. 2

Xyl.

61

Tbn.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo. Hn.

1st. Hn.

2nd. Hn.

1st Bar.

2nd Bar.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Perc. 1

Perc. 2

Xyl.

mf

mf

mf

mf

H

This musical score page features a tuba part at the top with a melodic line and a dynamic marking of *mp*. Below it are staves for various instruments: Sopranino Cor Anglais, Solo Cor Anglais, Repetitive Cor Anglais, 2nd Cor Anglais, 3rd Cor Anglais, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 2nd Tuba, Bass Tuba, Euphonium, Bass Euphonium, Bass Baritone, Percussion 1, Percussion 2, and Xylophone. The 1st and 2nd Baritone parts have dynamic markings of *mf* and *mp*. The Euphonium part has a first ending marked with a '1.' and a dynamic marking of *pp*. The Bass Euphonium and Bass Baritone parts have dynamic markings of *mf* and *mp*. A large diagonal watermark reading 'Sample' is overlaid across the center of the page.

This musical score page, numbered 11, features a large, diagonal watermark reading "Samples". The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Tbn.** (Trumpet): Starts at measure 75 with a triplet of eighth notes. Dynamics include *mp*, *mp > p*, and *mf* with a triplet of eighth notes.
- Sop. Cor.** (Soprano Cor): Remains silent throughout this section.
- Solo Cor.** (Solo Cor): Enters at measure 75 with a *mp cresc.* dynamic.
- Rep. Cor.** (Repetitive Cor): Remains silent.
- 2nd Cor.** (2nd Cor): Enters at measure 75 with a *mp cresc.* dynamic.
- 3rd Cor.** (3rd Cor): Enters at measure 75 with a *mp cresc.* dynamic.
- Flug.** (Flugelhorn): Remains silent.
- Solo Hn.** (Solo Horn): Enters at measure 75 with a *mp cresc.* dynamic.
- 1st Hn.** (1st Horn): Enters at measure 75 with a *mp cresc.* dynamic.
- 2nd Hn.** (2nd Horn): Remains silent.
- 1st Bar.** (1st Baritone): Plays a rhythmic pattern of eighth notes.
- 2nd Bar.** (2nd Baritone): Plays a rhythmic pattern of eighth notes.
- 2nd Tbn.** (2nd Trumpet): Enters at measure 75 with a *mp cresc.* dynamic.
- B. Tbn.** (Baritone Trumpet): Enters at measure 75 with a *mp cresc.* dynamic.
- Euph.** (Euphonium): Starts with *pp* dynamics, then *p*, and finally *mf* with a triplet of eighth notes.
- Bass E♭** (Bass Eb): Plays a rhythmic pattern of eighth notes.
- Bass B♭** (Bass Bb): Plays a rhythmic pattern of eighth notes.
- Perc. 1** (Percussion 1): Remains silent.
- Perc. 2** (Percussion 2): Remains silent.
- Xyl.** (Xylophone): Remains silent.

81 I

Tbn. *mf*

Sop. Cor. *mf* *sim.*

Solo Cor. *mf* *sim.*

Rep. Cor. *mf* *sim.*

2nd Cor. *mf*

3rd Cor. *mf*

Flug.

Solo. Hn.

1st. Hn.

2nd. Hn.

1st Bar.

2nd Bar.

2nd Tbn.

B. Tbn. *mf*

Euph. *mf*

Bass Es. *mf*

Bass Bb. *mf*

Perc. 1

Perc. 2

Xyl. glock *mf* *sim.*

88

Tbn. *f* *f* *sim.*

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo. Hn. *f* *f* *sim.*

1st. Hn. *f* *f* *sim.*

2nd. Hn. *f* *f* *sim.*

1st Bar. *f* *f* *sim.*

2nd Bar. *f* *f* *sim.*

2nd Tbn. *f* *f* *sim.*

B. Tbn. *f*

Euph. *f*

Bass Es. *f*

Bass Bb. *f*

Perc. 1 *f*

Perc. 2

Xyl.

Bongos ad lib.

K

This page contains a musical score for a brass and woodwind ensemble. The instruments listed are Tuba (Tbn.), Soprano Cor (Sop. Cor.), Solo Cor, Repetitive Cor (Rep. Cor.), 2nd Cor, 3rd Cor, Flugelhorn (Flug.), Solo Horn (Solo. Hn.), 1st Horn (1st. Hn.), 2nd Horn (2nd. Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 2nd Tuba (2nd Tbn.), Bass Tuba (B. Tbn.), Euphonium (Euph.), Bass Euphonium (Bass Es.), Bass Baritone (Bass Bb.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Xylophone (Xyl.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins at measure 95. A dynamic marking of *f* (forte) is present in the Tuba part at the start of the section. A first ending bracket is marked with a '1.' above it in the Euphonium part. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

M

108

Tbn. *ff*

Sop. Cor. *ff*

Solo Cor. *ff* 2.4.

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo. Hn. *ff*

1st. Hn. *ff*

2nd. Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* a2 - div

Bass Es. *ff*

Bass Bb. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Hi hat

Xyl. *ff* xyls

114

Tbn. *mf cresc.*

Sop. Cor.

Solo Cor. *mf cresc.*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo. Hn. *f*

1st. Hn. *f*

2nd. Hn. *f*

1st Bar.

2nd Bar.

2nd Tbn.

B. Tbn.

Euph.

Bass Es.

Bass Bb.

Perc. 1

Perc. 2 *mf cresc.*

Xyl. *mf cresc.*

119

Tbn. *ffpp* *fff*

Sop. Cor. *cresc.* *pp* *fff*
st. mute *mute off*

Solo Cor. *cresc.* *pp* *fff*
2. st. mute *mute off* *a4*

Rep. Cor. *cresc.* *pp* *fff*
st. mute *mute off*

2nd Cor. *cresc.* *pp* *fff*
1. st. mute *mute off* *a2*

3rd Cor. *pp* *fff*

Flug. *ff* *ffpp* *fff*

Solo. Hn. *ff* *ffpp* *fff*

1st. Hn. *ff* *ffpp* *fff*

2nd. Hn. *ff* *ffpp* *fff*

1st Bar. *ff* *ffpp* *fff*

2nd Bar. *ff* *ffpp* *fff*

2nd Tbn. *ff* *ffpp* *fff*

B. Tbn. *ff* *ffpp* *fff*

Euph. *ff* *ffpp* *fff*

Bass E. *ff* *ffpp* *fff*

Bass B. *ff* *ffpp* *fff*

Perc. 1 *pp* *fff*

Perc. 2 *fff*

Xyl. *ff*