

Score

Red Flame

For Euphonium or Baritone and Piano

Peter Meechan

For perusal only - not for performance

Music for Brass

Peter Meechan Music

www.petermeechanmusic.co.uk

For perusal only - not for performance

About the piece....

Red Flame was inspired by a night spent in Groningen, Netherlands, whilst Katrina and the composer were attending the 2005 European Brass Band Championships.

Queens night was in full flow outside, but whilst we were inside, there was a kind of surreal calm. However, that all changed as soon as we headed into the centre of Groningen, where the streets were full of happy people, all singing and dancing (And drinking!).

The title refers to one particular drink in a bar that came to us on fire!

The work was commissioned by, and dedicated to, Katrina Marzella.

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, Spanish Brass, 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

For perusal only - not for performance

for Katrina
Red Flame

Peter Meechan
2006

Baritone B \flat

$\text{♩} = 54$ Free and atmospheric

mp

Piano

$\text{♩} = 54$ Free and atmospheric

mp

feel free to repeat notes, and
improvise the accompaniment

chords sim.

pp to cresc.

8

A

mp

cresc.

A

mf

mp

chords sim.

13

mf

cresc.

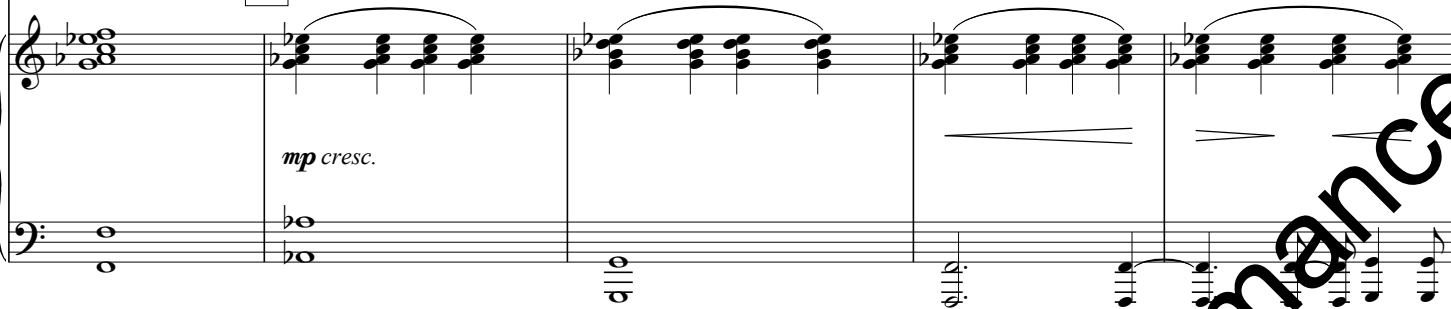
mf

18

B with motion

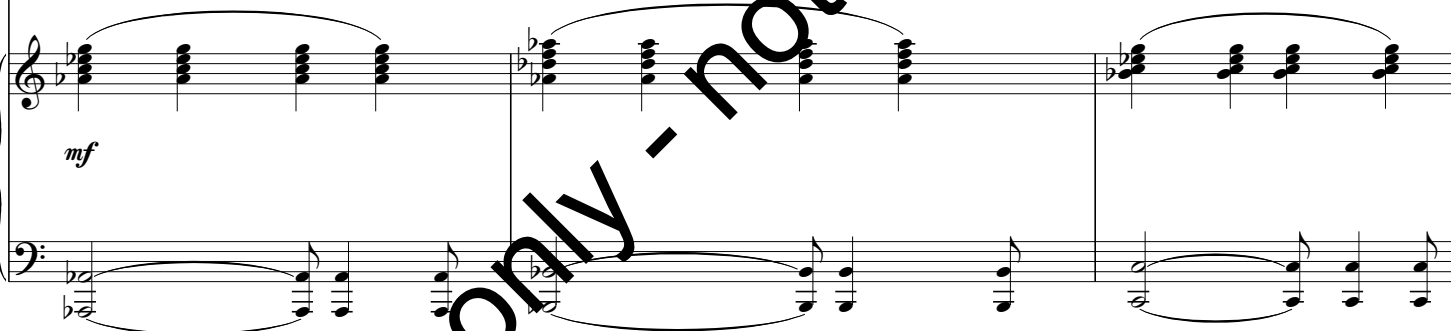


B with motion



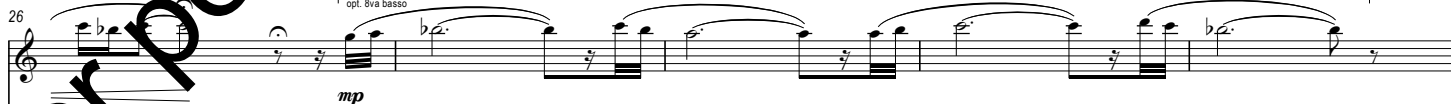
23

opt. 8va basso

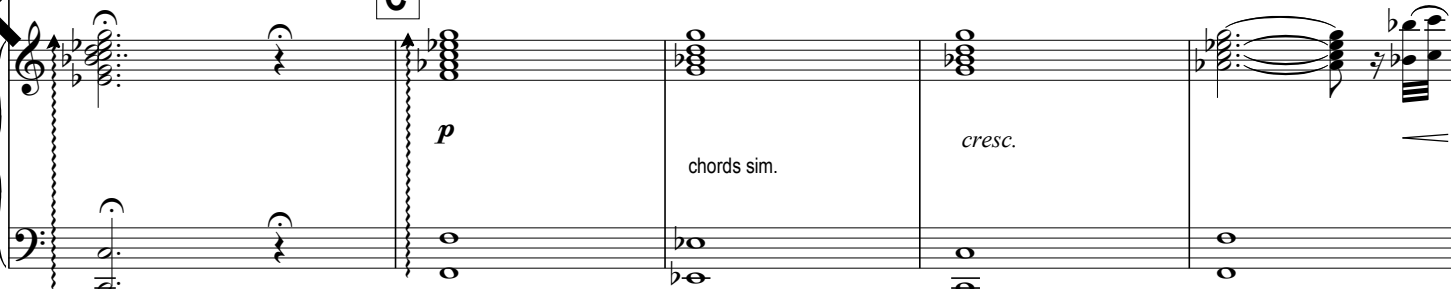


C

opt. 8va basso



C



31

Measures 31-35 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mp* and *mf*. A key signature change to D major is indicated by a 'D' in a box above the vocal staff at measure 35.

36

Measures 36-38 of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a half note E5, all under a slur. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* and *mp*.

39

Measures 39-42 of the musical score. The vocal line features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *cresc.*. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *cresc.*.

long E ♩ = 96 - positive

long E *mf* ♩ = 96 - positive

ff

F

F *mf*

49

51 *m* 6

62

ff

ff

pp

65

ff

ffpp cresc.

sffz

H free time

70

76

82

94

6 3 3 *f cresc.*

97

3 *ff* 3 *f* 3 *ff*

100

K

6

ff