

MUSIC FOR BRASS BAND

Full Score

**The Hylton
Legacy**
PETER GRAHAM

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Composer's Note

Lancashire born **Jack Hylton** (1892-1965) is considered to be one of the most influential bandleaders of the British dance band "Golden Age" (circa 1920s-1930s). His pace-setting orchestra introduced the British public to an incredibly wide-ranging repertoire embracing transatlantic jazz and swing styles, novelty recordings, exotic dance rhythms and African-American spirituals through to classical arrangements from Sullivan to Stravinsky. **The Hylton Legacy** pays tribute to this remarkable musician, impresario and entrepreneur, the three movements referencing the diverse stylistic characteristics which helped establish Hylton's reputation.

Movement 1, **Hylton in the Hall**, a full band feature, is cast in a Latin American dance style with an occasional reference to the popular classic *In the Hall of the Mountain King* (Grieg). Movement 2, **Hylton's Bear Bones**, is a trombone feature which makes reference to a novelty song from the period. The finale, **Jack meets Joshua** combines the African-American spiritual *Joshua Fit the Battle of Jericho* with a swing section before the Latin music from the first movement brings the work to a rousing conclusion.

The Hylton Legacy was commissioned by Chris Osborn and the University of Lancaster Music Society Wind Band with the generous support of Lancaster University* to commemorate the 50th anniversary of the University. The work was first performed at the University of Lancaster Music Society Last Night of the Proms Concert on Saturday 21st June 2014 in the Great Hall. This arrangement for brass band was made for the Atlantic Brass Band (USA), conductor Salvatore Scarpa.

Peter Graham

The **Jack Hylton Archive is held in Special Collections at Lancaster University Library.*

About the Composer

Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College).

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

The Hylton Legacy – Peter Graham (duration c. 9 mins)

Wind Band version in preparation

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The Hylton Legacy

I - Hylton in the Hall

PETER GRAHAM

Latin feel ♩ = c.138
(in 4)

The musical score is arranged in a standard orchestral format with parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a 'Latin feel' and a tempo of approximately 138 beats per minute. The brass section includes Soprano, Solo, Repiano, 2nd, and 3rd Cornets in Bb; Flugelhorn; Solo, 1st, and 2nd Horns in Eb; 1st and 2nd Baritone Bb; 1st and 2nd Trombone Bb; Bass Trombone; Euphonium Bb; Bass Eb; and Bass Bb. The percussion section includes Vibraphone (with an optional guero line), Percussion 1 (kit), and Percussion 2 (guero/conga). Dynamics range from mezzo-piano (mp) to crescendo (cresc.).

Guero/Conga

I - Hylton in the Hall

5

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B.Tbn. *f*

Euph. *f*

Bass E♭ *f*

Bass B♭ *f*

Perc. 1 *f*

Perc. 2 *f*

Detailed description: This page of a musical score, numbered '2' at the top left, is titled 'I - Hylton in the Hall'. It begins with a measure number '5' at the top left. The score is arranged in a grand staff format with 18 individual staves. The instruments are listed on the left side of each staff: Sopranos (Sop. Cor.), Solo Horns (Solo Cor.), Repetition Horns (Rep. Cor.), 2nd Horns (2nd Cor.), 3rd Horns (3rd Cor.), Flutes (Flug.), Solo Horns (Solo Hn), 1st Horns (1st Hn), 2nd Horns (2nd Hn), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B.Tbn.), Euphonium (Euph.), Bass Eb (Bass E♭), Bass Bb (Bass B♭), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a forte dynamic (*f*) throughout. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills (tr) indicated by wavy lines above notes. The percussion parts consist of rhythmic patterns on a snare drum and cymbals. The brass and woodwind parts have various articulations, including slurs and accents.

I - Hylton in the Hall

A

9

Sop. Cor. *dim.* *mf*

Solo Cor. *dim.* *mf*

Rep. Cor. *dim.* *mf*

2nd Cor. *dim.* *mf*

3rd Cor. *dim.* *mf*

Flug. *dim.* *mf*

Solo Hn *dim.* *mf*

1st Hn *dim.* *mf*

2nd Hn *dim.* *mf*

1st Bar. *dim.* *mf*

2nd Bar. *dim.* *mf*

1st Tbn. *dim.* *mf*

2nd Tbn. *dim.* *mf*

B. Tbn. *dim.* *mf*

Euph. *dim.* *mf*

Bass Eb *dim.* *mf*

Bass Bb *dim.* *mf*

Perc. 1 *dim.* *mf*

Perc. 2 *dim.* *mf*

I - Hylton in the Hall

13

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

Detailed description: This is a page of a musical score for a concert band. It features 18 staves. The top five staves are for vocal parts: Soprano Cor (Sop. Cor.), Solo Cor, Repetition Cor (Rep. Cor.), 2nd Cor, and 3rd Cor. These parts are mostly silent, indicated by a horizontal line with a bar. The next five staves are for woodwinds: Flugelhorn (Flug.), Solo Horn (Solo Hn), 1st Horn (1st Hn), 2nd Horn (2nd Hn), and 1st Baritone (1st Bar.). The Flugelhorn and Solo Horn parts have melodic lines with slurs and accents. The 1st and 2nd Horn parts have similar melodic lines. The 1st Baritone part has a rhythmic pattern of eighth notes. The next five staves are for brass: 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), and Euphonium (Euph.). The 2nd Baritone, 1st and 2nd Trombone, and Euphonium parts have similar rhythmic patterns of eighth notes. The Bass Trombone part has a different rhythmic pattern. The final four staves are for percussion: Bass Eb, Bass Bb, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Bass Eb and Bass Bb parts have rhythmic patterns of eighth notes. The Percussion 1 part has a complex rhythmic pattern with many slurs. The Percussion 2 part has a rhythmic pattern of eighth notes with slurs. The score is in 4/4 time and has a key signature of one sharp (F#).

I - Hylton in the Hall

21

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

Detailed description: This page of a musical score, numbered 6, is for the piece 'I - Hylton in the Hall'. It begins at measure 21. The score is arranged in a standard orchestral layout with 18 staves. The top staves are for vocal parts: Sopranos (Sop. Cor.), Solo Cornets (Solo Cor.), and Repeating Cornets (Rep. Cor.). Below these are the woodwinds: 2nd and 3rd Cornets (2nd Cor., 3rd Cor.), Flutes (Flug.), Solo Horns (Solo Hn), 1st and 2nd Horns (1st Hn, 2nd Hn), 1st and 2nd Baritone Saxophones (1st Bar., 2nd Bar.), 1st, 2nd, and Bass Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Bass Eb, and Bass Bb. The bottom two staves are for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

I - Hylton in the Hall

25

C

This musical score is for the piece "I - Hylton in the Hall" and is page 7 of the score. It begins at measure 25. The score is written for a large ensemble of instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Perc. 1, and Perc. 2. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The first measure contains the initial notation for all instruments. The second measure continues the notation. The third measure features a dynamic marking of *mf* (mezzo-forte) for the Solo Cor., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Perc. 1, and Perc. 2. The fourth measure continues the notation, with glissando markings (*gliss.*) appearing in the 1st Tbn., 2nd Tbn., and B. Tbn. parts. The Perc. 1 part features a consistent rhythmic pattern of eighth notes throughout the piece.

2 - Hylton's Bear Bones

(Featuring Trombones)

Swing

$\text{♩} = \text{c. } 104$

A

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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 B♭
- Vibraphone
- Percussion I (Ride cymbal)
- Percussion 2 TACET

Key features of the score include:

- Tempo and Style:** Swing, $\text{♩} = \text{c. } 104$.
- Section:** A.
- Dynamic Markings:** *mf* (mezzo-forte) is used for most melodic lines, and *mp* (mezzo-piano) is used for the ride cymbal.
- Articulation:** Accents and slurs are used to shape the melodic phrases.
- Figures:** Triplet figures (marked with '3') are prominent in the cornet and trombone parts.
- Percussion:** The ride cymbal provides a steady accompaniment, while the vibraphone and other percussion instruments are used for color and texture.

II - Hylton's Bear Bones

18

B

Musical score for 'II - Hylton's Bear Bones', page 18, section B. The score is written for a large ensemble and includes the following parts:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- Bass E♭
- Bass B♭
- Vib.
- Perc. I

The score features various musical notations including triplets, dynamics (p, mp), and articulation marks. The key signature is B-flat major (two flats). The percussion part (Perc. I) plays a steady eighth-note pattern throughout the section.

II - Hylton's Bear Bones

12 **C** **D**

Sop. Cor. *mp* *f*

Solo Cor. *mp* *p* *mp* *f*

Rep. Cor. *mp* *p* *mp* *f*

2nd Cor. *mp* *p* *mp* *f*

3rd Cor. *mp* *p* *mp* *f*

Flug. *mp* *p* *f*

Solo Hn. *mp* *p* *f*

1st Hn. *mp* *p* *f*

2nd Hn. *mp* *p* *f*

1st Bar. *mp* *p* *mp* *f*

2nd Bar. *mp* *p* *mp* *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp* *p* *mp* *f*

Bass Eb

Bass Bb

Vib. *mp* *p* *mp* *f*

Perc. I *f*

II - Hylton's Bear Bones

20

18

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *f* *mf*

Euph.

Bass E♭ *f* *mf*

Bass B♭ *f* *mf*

Vib.

Perc. I *mf* Rim.

Detailed description: This page of a musical score, numbered 20, is for the piece 'II - Hylton's Bear Bones'. It begins at measure 18. The score is arranged for a large ensemble. The woodwinds include Soprano Cor Anglais, Solo Cor Anglais, Repetitive Cor Anglais, 2nd Cor Anglais, 3rd Cor Anglais, Flute, Solo Horn, 1st Horn, and 2nd Horn. The brass section consists of 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, and Bass Trombone. The lower brass includes Euphonium, Bass E♭, and Bass B♭. The Vibraphone and Percussion I are also present. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score features various musical notations such as triplets, accents, and dynamic markings. The dynamic markings include *f* (forte) and *mf* (mezzo-forte). The Percussion I part includes a 'Rim.' (rimshot) marking. The Solo Cor Anglais part has a *mf* marking and features triplet figures. The 1st and 2nd Trombone parts also feature triplet figures with *f* and *mf* markings. The Bass Trombone part has a *f* marking and a triplet figure. The Euphonium, Bass E♭, and Bass B♭ parts have *f* markings. The Percussion I part has a *mf* marking. The score is written in a standard musical notation with a grand staff for each instrument.

3 - Jack meets Joshua

(Featuring Tubas)

Swing, jungle style ♩ = c.94
(in 2)

A

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 B♭

Vibes TACET

Percussion 1

Percussion 2

One

mf

Bass E♭ One

mf

Low tom-tom

f

mf

III - Jack meets Joshua

7

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

III - Jack meets Joshua

32

25

Musical score for 'III - Jack meets Joshua' featuring various instruments including Cori, Flugs, Horns, Baritone, Trombone, Euphonium, Bass, and Percussion. The score is in 3/4 time and includes dynamic markings such as *mf* and *f*. The percussion part includes a Hi-hat/Tambourine.

Instrument parts shown:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn
- 1st Hn
- 2nd Hn
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- Bass E♭
- Bass B♭
- Perc. 1
- Perc. 2

III - Jack meets Joshua

D

31

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais)
- Solo Cor. (Solo Cor Anglais)
- Rep. Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Bass Eb (Bass Eb)
- Bass Bb (Bass Bb)
- Perc. I (Percussion I)
- Perc. 2 (Percussion 2)

Dynamic markings include *mf* (mezzo-forte) for the 2nd and 3rd Cor Anglais, Flugelhorn, 1st and 2nd Horns, 1st and 2nd Trombones, and Bass Trombone. The score features numerous triplet markings (indicated by a '3' over a group of notes) and various articulations such as accents and slurs. The percussion parts include rhythmic patterns and accents.

III - Jack meets Joshua

36 **E**

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Sop. Cor.**: Treble clef, melodic line with dynamics *p* and *mf*.
- Solo Cor.**: Treble clef, melodic line with dynamics *p* and *mf*.
- Rep. Cor.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 2nd Cor.**: Treble clef, melodic line with dynamics *p*.
- 3rd Cor.**: Treble clef, melodic line with dynamics *p*.
- Flug.**: Treble clef, melodic line with dynamics *p* and *mf*.
- Solo Hn.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 1st Hn.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 2nd Hn.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 1st Bar.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 2nd Bar.**: Treble clef, melodic line with dynamics *p* and *mf*.
- 1st Tbn.**: Treble clef, melodic line with dynamics *p*.
- 2nd Tbn.**: Treble clef, melodic line with dynamics *p*.
- B. Tbn.**: Bass clef, melodic line with dynamics *p* and *mf*.
- Euph.**: Treble clef, melodic line with dynamics *p* and *mf*.
- Bass Eb**: Treble clef, melodic line with dynamics *p* and *mf*.
- Bass Bb**: Treble clef, melodic line with dynamics *p* and *mf*.
- Perc. 1**: Percussion, rhythmic pattern with dynamics *p* and *mf*.
- Perc. 2**: Percussion, rhythmic pattern.

The score includes dynamic markings (*p* for piano, *mf* for mezzo-forte) and a rehearsal mark **E** in a box. The music is in a key signature of three flats and a 3/4 time signature. The page number 34 is in the top left corner, and the section title 'III - Jack meets Joshua' is at the top center.

III - Jack meets Joshua

F

42

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mf* *mp*

3rd Cor. *mf* *mp*

Flug. *mp*

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mf* *mp*

2nd Tbn. *mf* *mp*

B. Tbn. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Perc. 1 *mp*

Perc. 2 *mp*

G

54

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass Eb *mf*

Bass Bb *mf*

Perc. I *mf*

Perc. 2 *mf*

III - Jack meets Joshua

L Drum cadenza

94

Sop. Cor. *ff*

Solo Cor. *ff*

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*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb *ff*

Bass Bb *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Drum break
cadenza ad. lib.

Straight rhythm ♩ = c.142
(in 4)

III - Jack meets Joshua



99

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

S.D.

Latin style (cowbell, hi-hat)

Guerro

Wood block

f

III - Jack meets Joshua

50

ad lib.

119

This musical score is for the piece "III - Jack meets Joshua" and is marked "ad lib." (ad libitum). It begins at measure 119. The score is arranged for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Sop. Cor. (Soprano Cor Anglais), Solo Cor. (Solo Cor Anglais), Rep. Cor. (Repetitive Cor Anglais), 2nd Cor. (2nd Cor Anglais), 3rd Cor. (3rd Cor Anglais), Flug. (Flugelhorn), Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bar. (1st Baritone), 2nd Bar. (2nd Baritone), 1st Tbn. (1st Trombone), 2nd Tbn. (2nd Trombone), B. Tbn. (Bass Trombone), Euph. (Euphonium), Bass E♭ (Bass Eb Trumpet), Bass B♭ (Bass Bb Trumpet), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is present throughout the score. The percussion part features a complex rhythmic pattern in the first measure, including a triplet of eighth notes, followed by rests and fills in subsequent measures. The woodwind and brass parts consist of sustained notes with various articulations and slurs.