Emily Peasgood

Oxted Suite

This work was developed for Oxted Band as part of the Adopt a Music Creator project,
funded by the PRS Foundation and Philip and Dorothy Green Music Trust,
and run by Making Music, in partnership with Sound and Music.

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Performance Note

Oxted Suite comprises:

1. Chorale, *c.* 2m
2. March, *c.* 5m
3. Second Line, *c.* 3m 45s

Oxted Suite can be performed as a suite (*c.* 10m 45s) or standalone Oxted March (*c.* 5m).

Oxted Suite is a contemporary brass band work. It has a traditional march at its core, sandwiched between a sombre chorale and a funky second line. This work is a celebration of comerarderie and friendship in British brass band culture.

Oxted Suite subverts the role specific instruments usually play in British brass bands. Melodic lines are shared between players, and instruments that often take a leading role have supporting roles, and vice versa. The drum kit usually holds rhythmic focus in its role as a supporting instrument. In Oxted Suite, percussion takes centre stage with glockenspiel, woodblock, triangle and drum kit playing an equal part and inviting focus from the audience. This is an exciting work for players who desire a challenge, with adequate time to change instrument if there is only one player.

1. Chorale

The chorale emerges slowly, with the warmth of an awakening warm summers day. The glockenspiel calls to band members and twinkles, punctuating the ends of phrases. The band builds to an intense crescendo and a fanfare accounces the forthcoming march.

2. Oxted March

Oxted March is the centrepiece but can also stand alone. Playful and rhythmic, it celebrates the pomp and glory of brass band pageantry. A subtle melodic motif is introduced, reiterated as the march progresses; sometimes reversed and sometimes reordered. The accompanying harmony moves through several moods. Pomp, an Indiana Jones reference, the warm haze at the end of a hot summers day, and a concluding fanfare are puncutated by wood block and snare drum. There are two possible endings. For the full suite, perform ending J2. When performing Oxted March alone, perform ending J1.

3. Second Line

Second Line commences with a reference to *Chorale* and the melodic motif from *Oxted March*. The melodic motif playfully bounces around the band, sometimes in two parts with the first questioning and the second answering; bantering between players. Second Line takes inspiration from brass band parades in New Orleans, where people follow the band as a 'second line'. It involves dancing, celebration, engaging with the community and getting funky. In our Second Line, rhythmic lines start to emerge, building layers and creating repetitive and minimal interlocking textures. But don't be fooled! The work is intentionally repetitive and well-paced, and you must maintain focus to allow it to build in a controlled and impactful way. There is a phat melody line and syncopation drives the feel, with a rhythmic challenge for the percussionist(s). As each group locks in, we build to a crescendo, playing above the rafters, roaring the house (or village green) down!

Programme Note

Oxted Suite by Emily Peasgood

Emily Peasgood (born 1981 in Grimsby, Lincolnshire) is an Ivors Award winning composer and sound artist. As a sound artist, she creates installations and sculptures in public places like forts, lifts, libraries and graveyards. They feature her compositions, soundscapes, voice actors, sound effects, sound design and interactive technology, inviting people to explore the history of a place or its people. As a composer, Emily leads community song-creation projects resulting in songbooks that capture unique stories from specific communities. She has composed a large body of work for community choir and has previously arranged music for brass and steel band. Oxted Suite is her first fully formed composition for brass band.

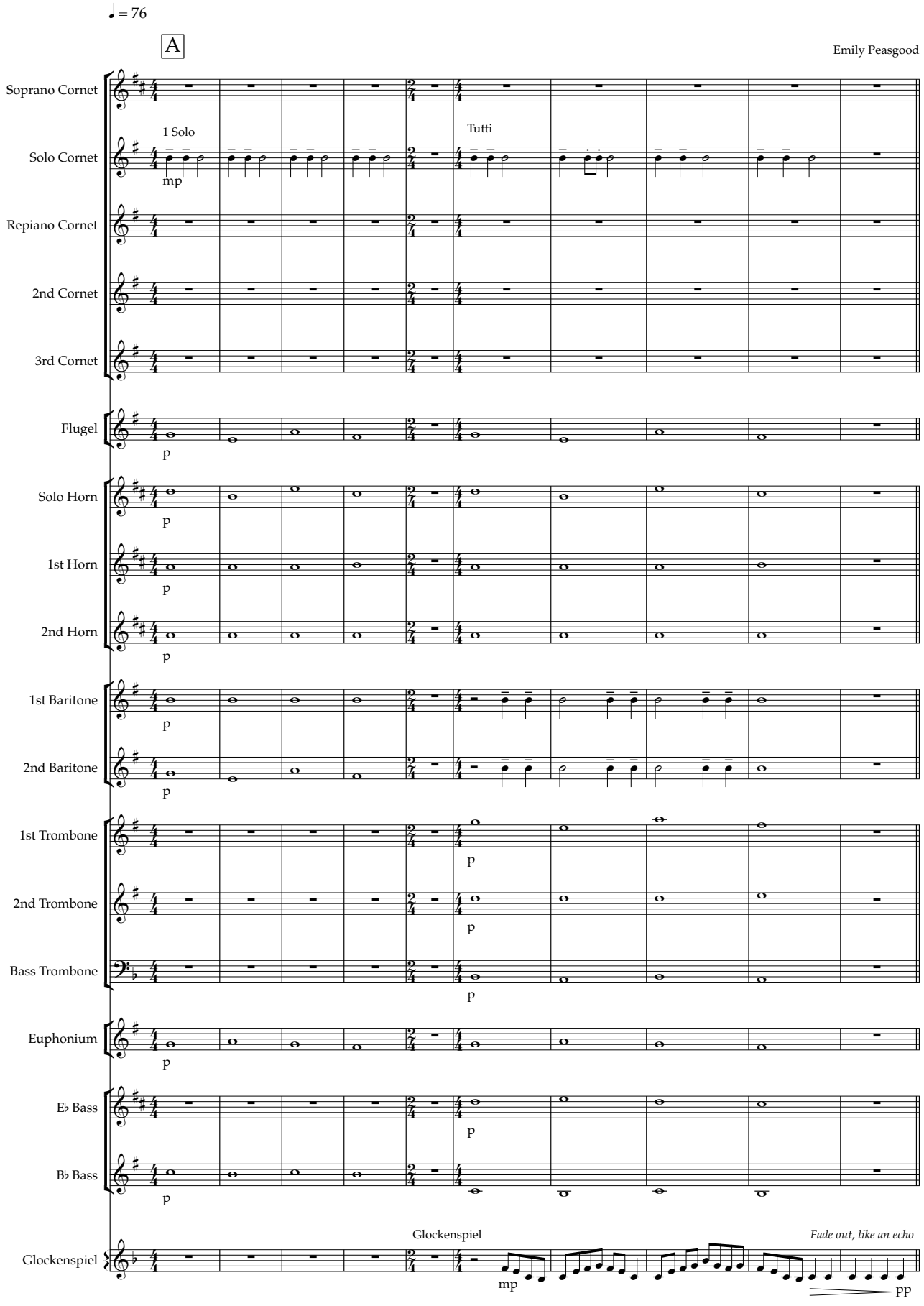
Oxted Suite is a contemporary brass band work in three parts: 1. Choral, 2. Oxted March and 3. Second Line. It explores three of the many dimensions of brass banding: the sombre chorale, the thrilling march, and the funky second line. Inspired by New Orleans 'Second Line' parades, this final movement is an opportunity for players to break loose and have fun. Throughout Oxted Suite a repeated melodic motif is exchanged between band members, in playful dialogue referencing comerarderie and friendship in British brass band culture.

Oxted Suite was created as part of the Adopt a Music Creator project, funded by the PRS Foundation and the Philip and Dorothy Green Trust, and run by Making Music, in partnership with Sound and Music. Adopt a Music Creator pairs a Making Music member ensemble with a music creator for up to a year. During this time they work together to create a piece resulting in a premiere, a recording and a possible radio broadcast. By taking part, music creators have the opportunity to get to know the groups they write for and to create a piece that responds to the uniqueness of a group. In turn, groups and their musical directors have the change to contribute towards the creation of a new work by some of the UK's most promising music creators.

Oxted Suite

Full Score

1. Chorale



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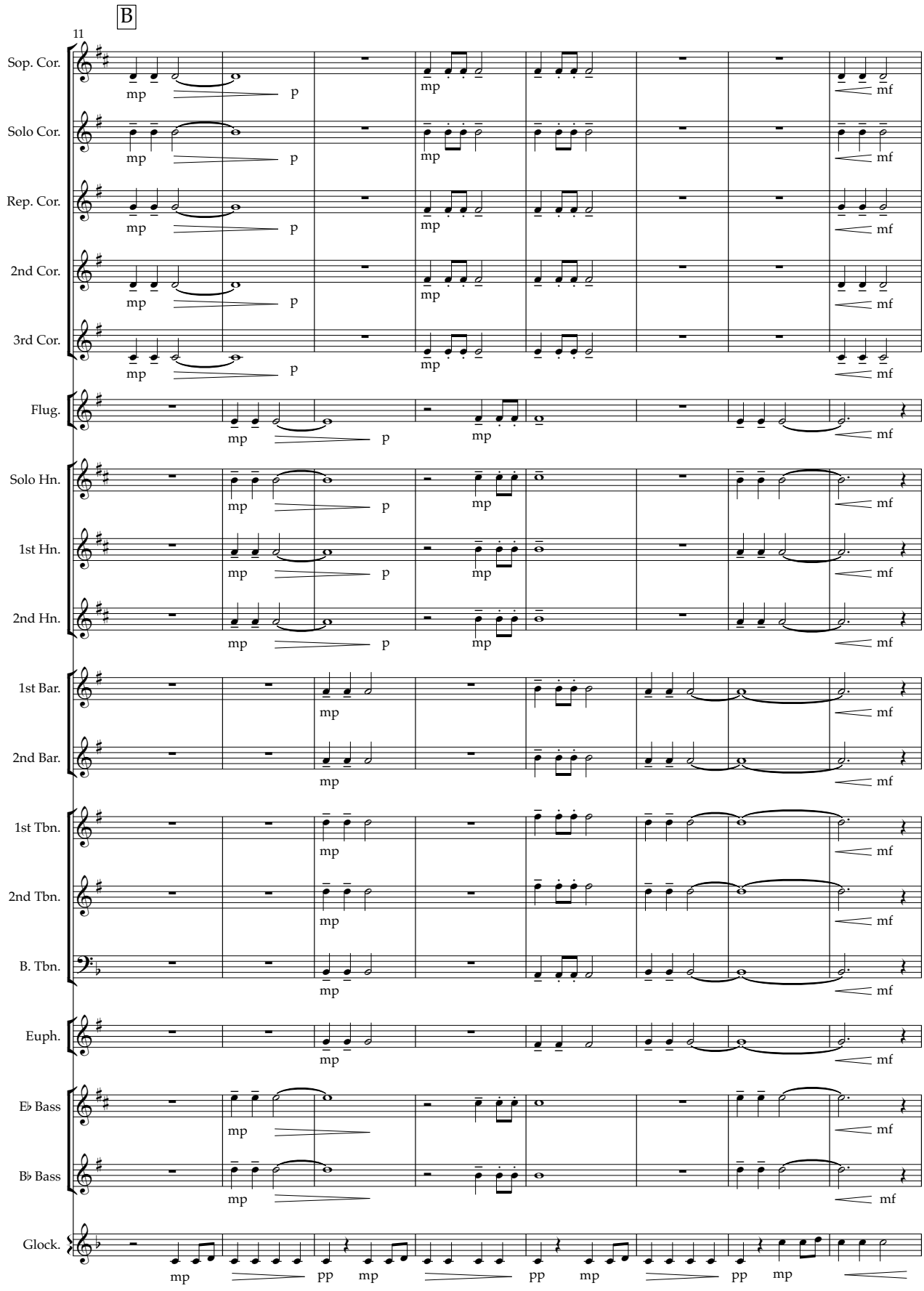
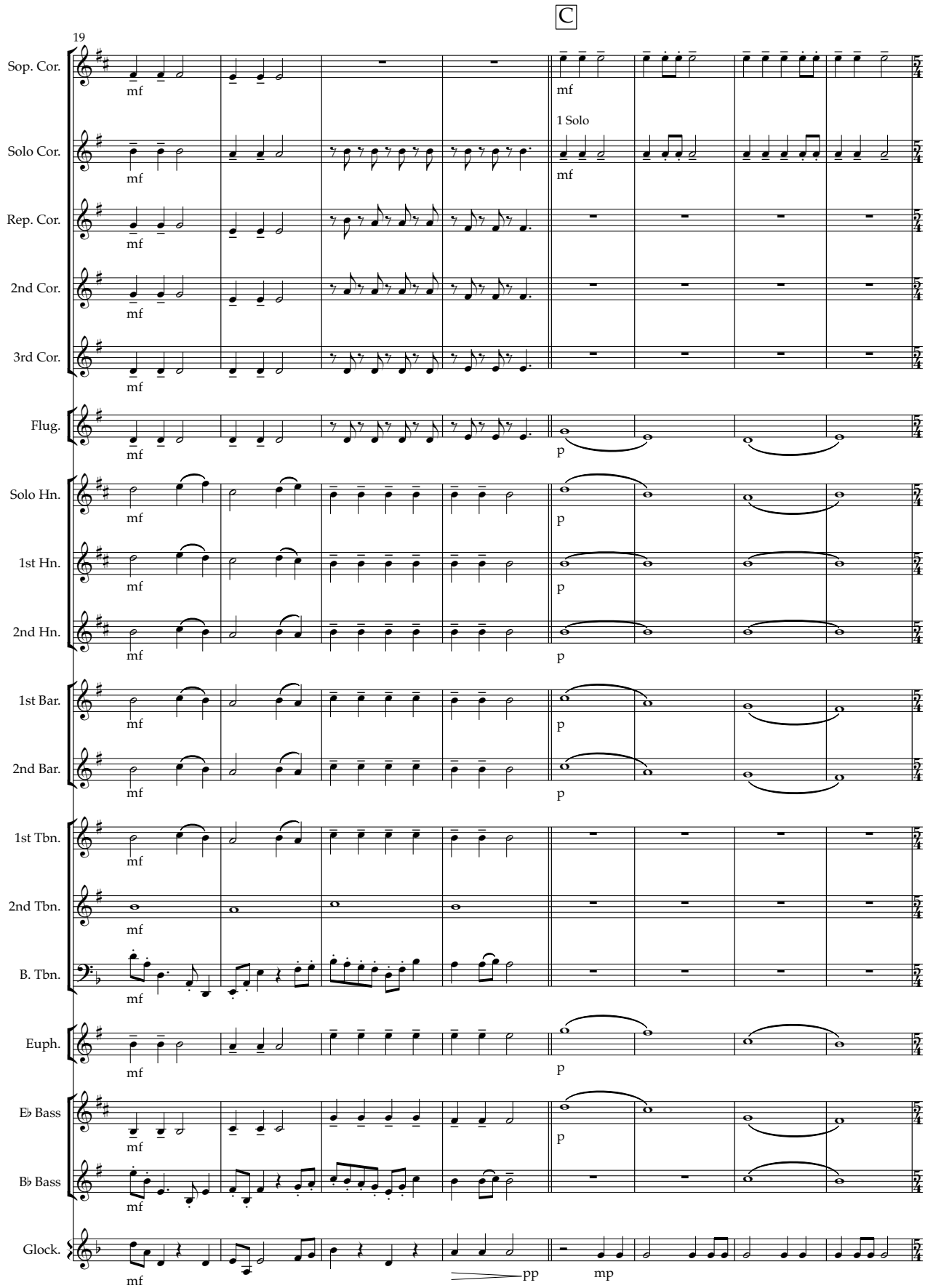
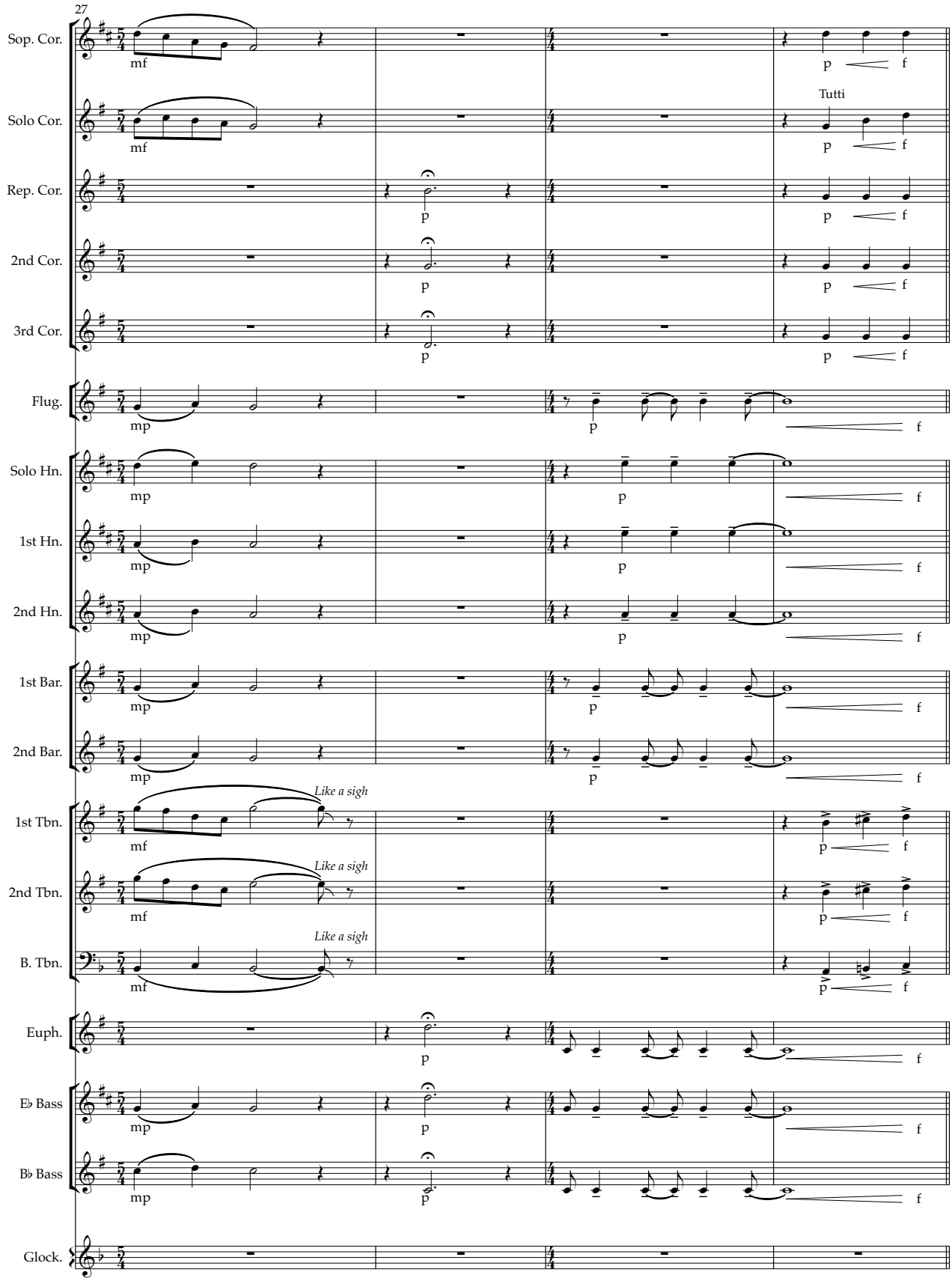
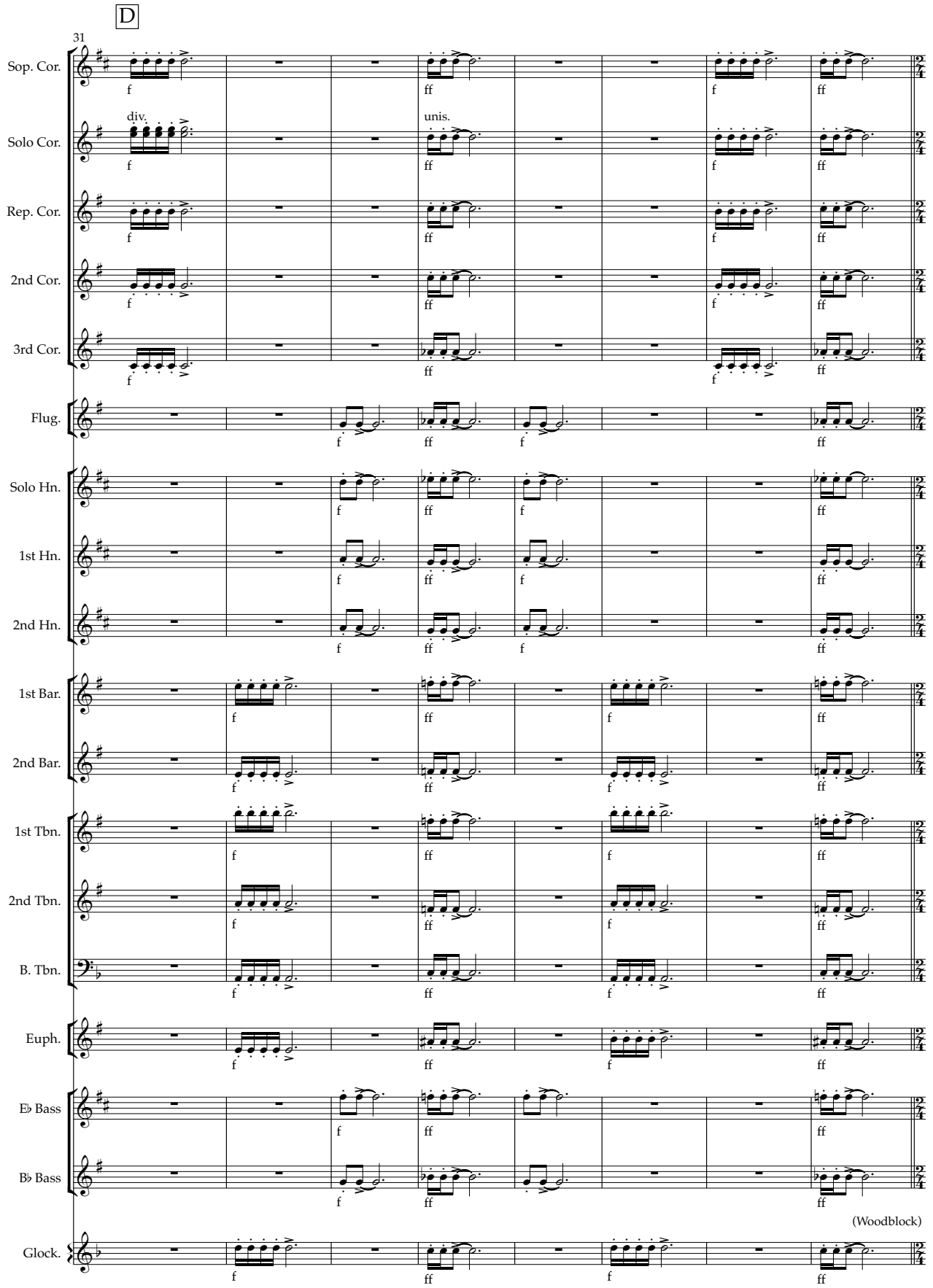
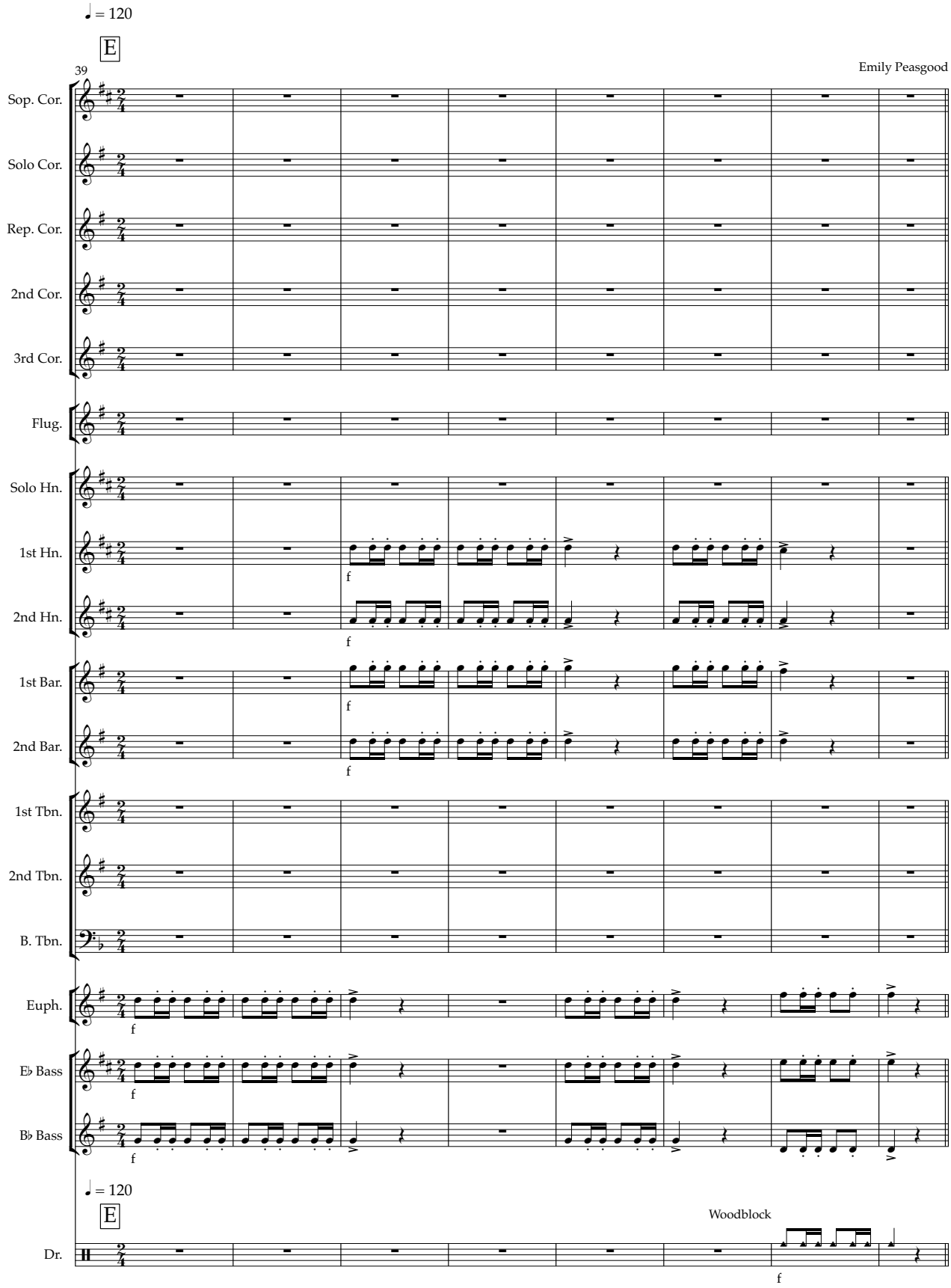

B
11
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
mp
p
mf
pp


C
19
Sop. Cor.
Solo Cor.
1 Solo
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
mf
p
pp
mp


27
Sop. Cor.
Solo Cor.
Tutti
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Like a sigh
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
mf
mp
p
f


D
31
Sop. Cor.
Solo Cor.
div.
unis.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
(Woodblock)

2. Oxted March



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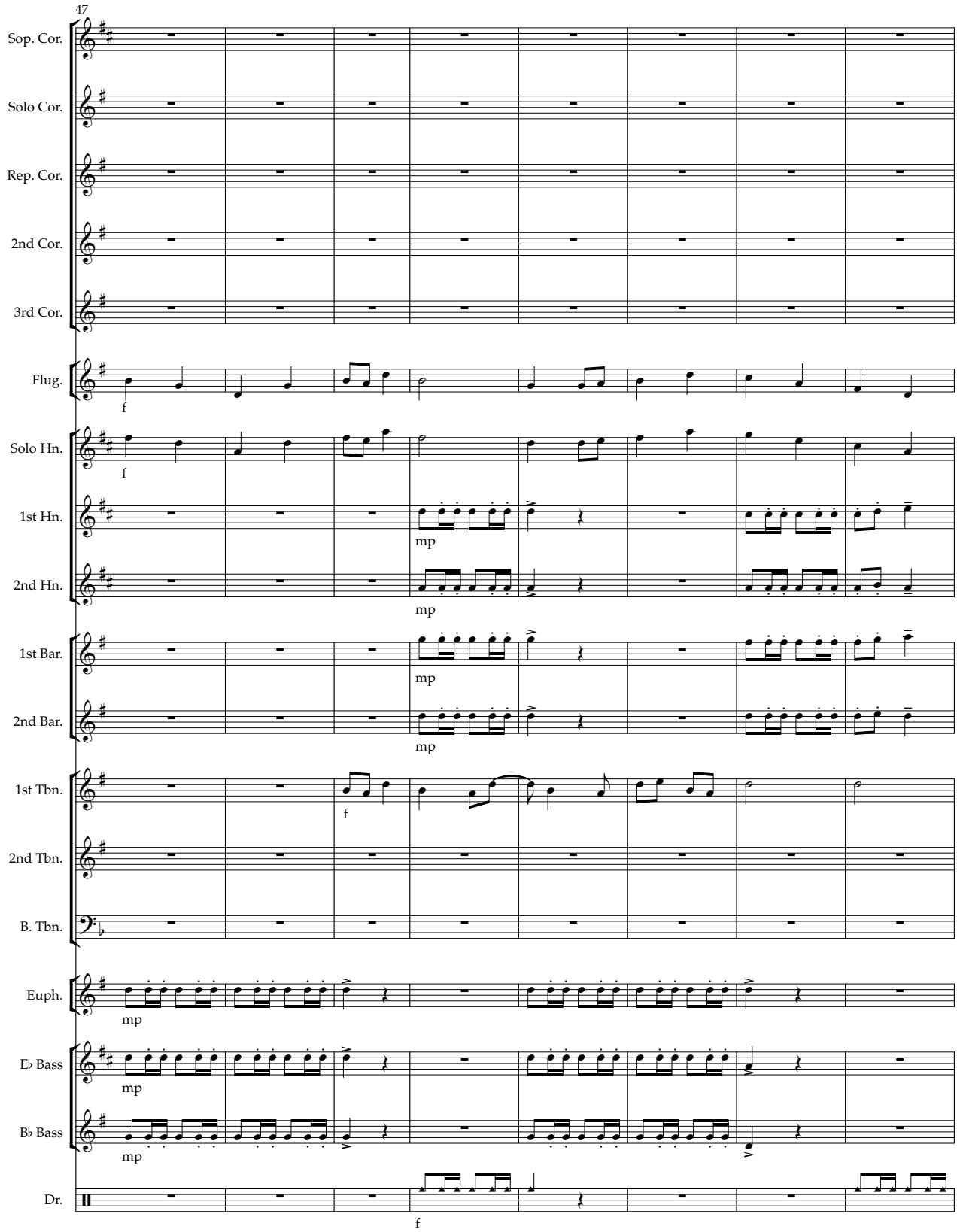
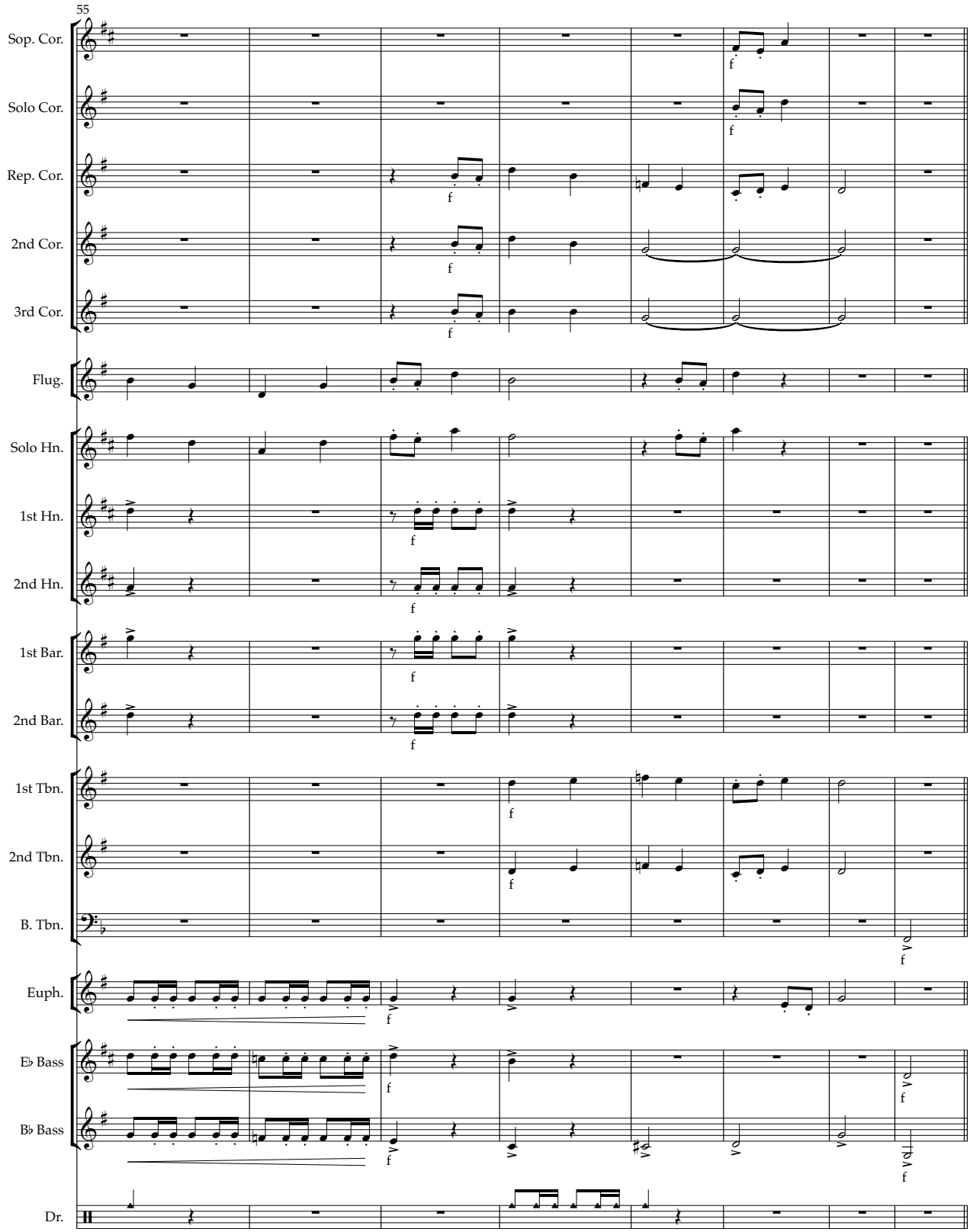
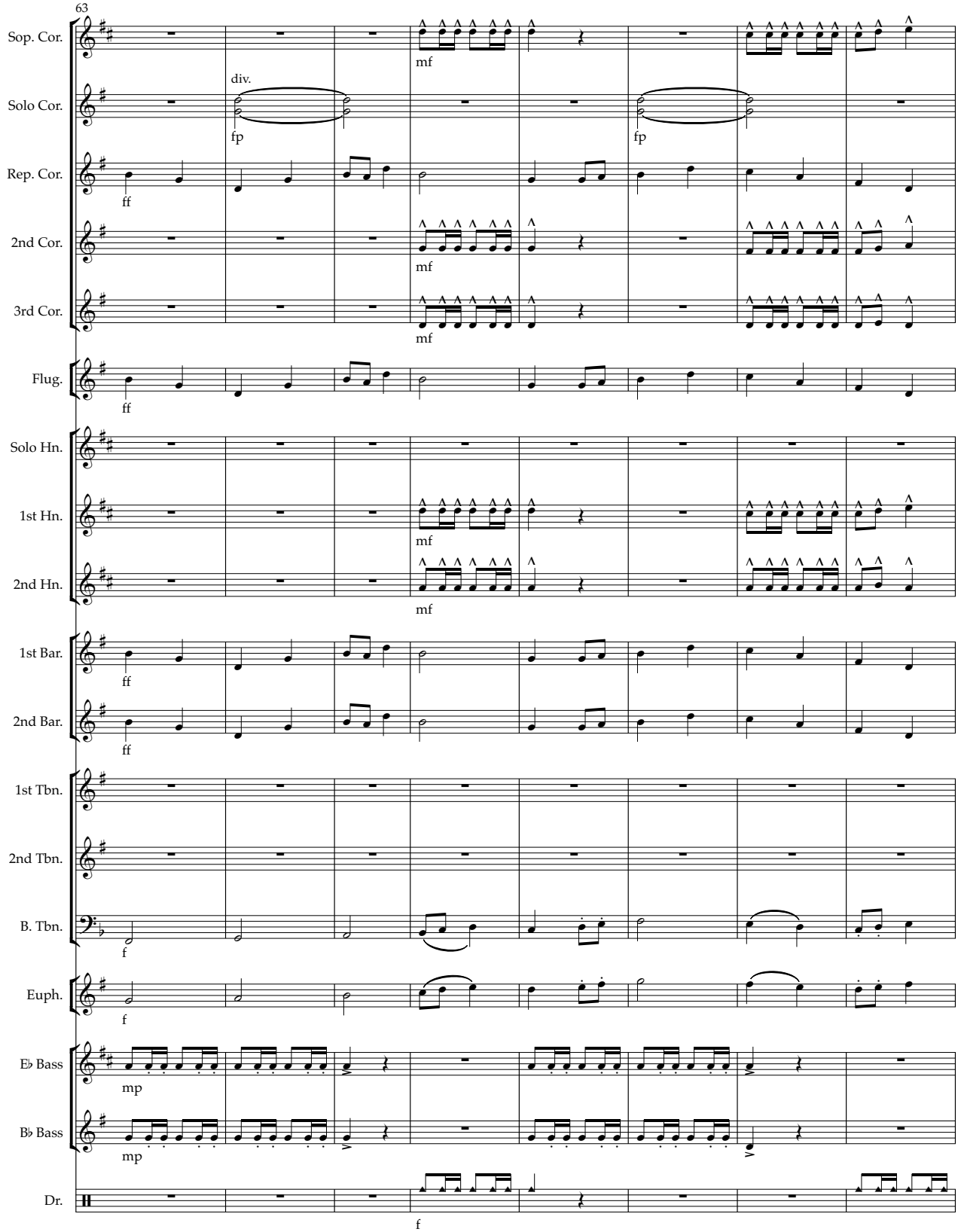
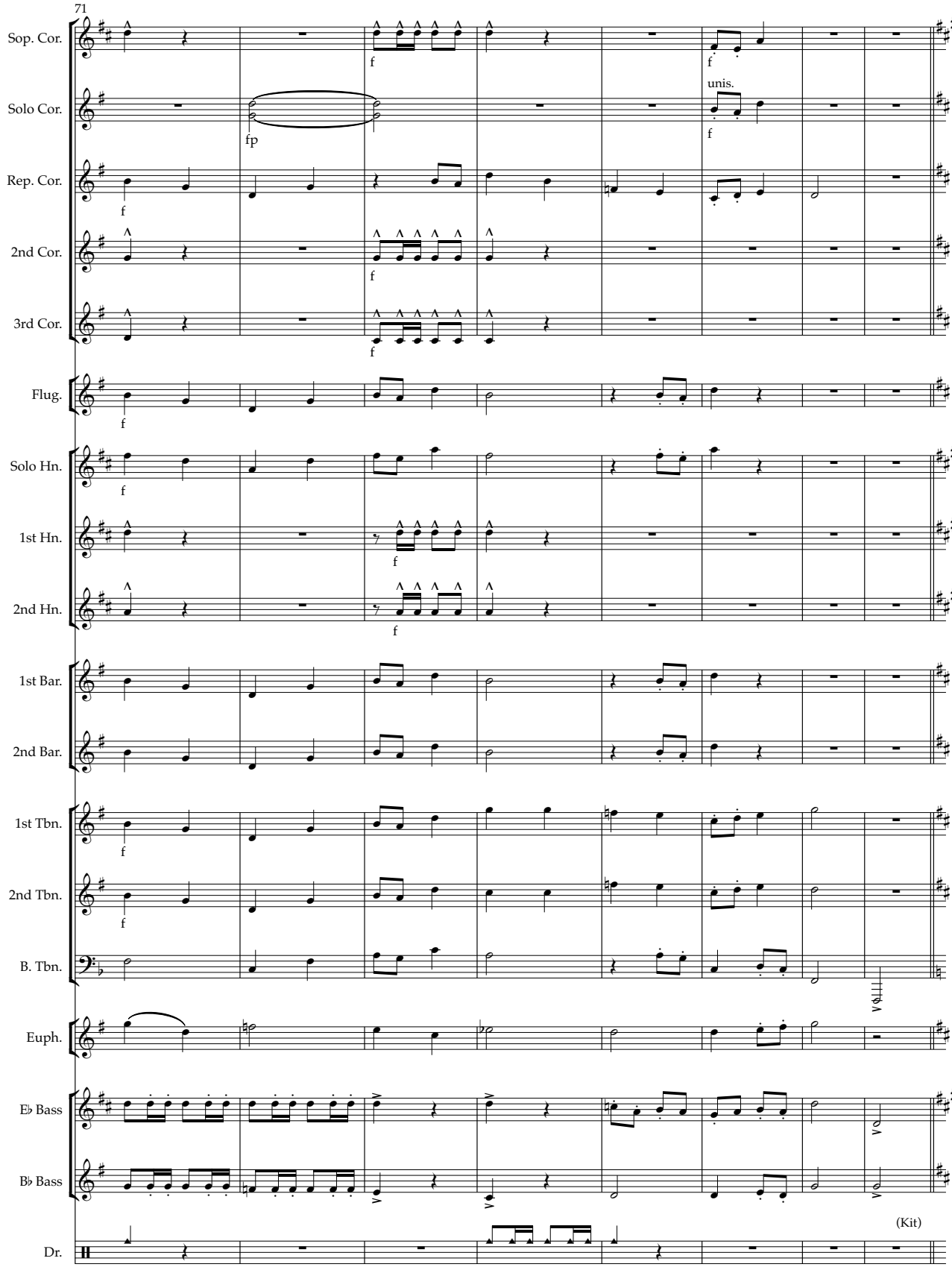
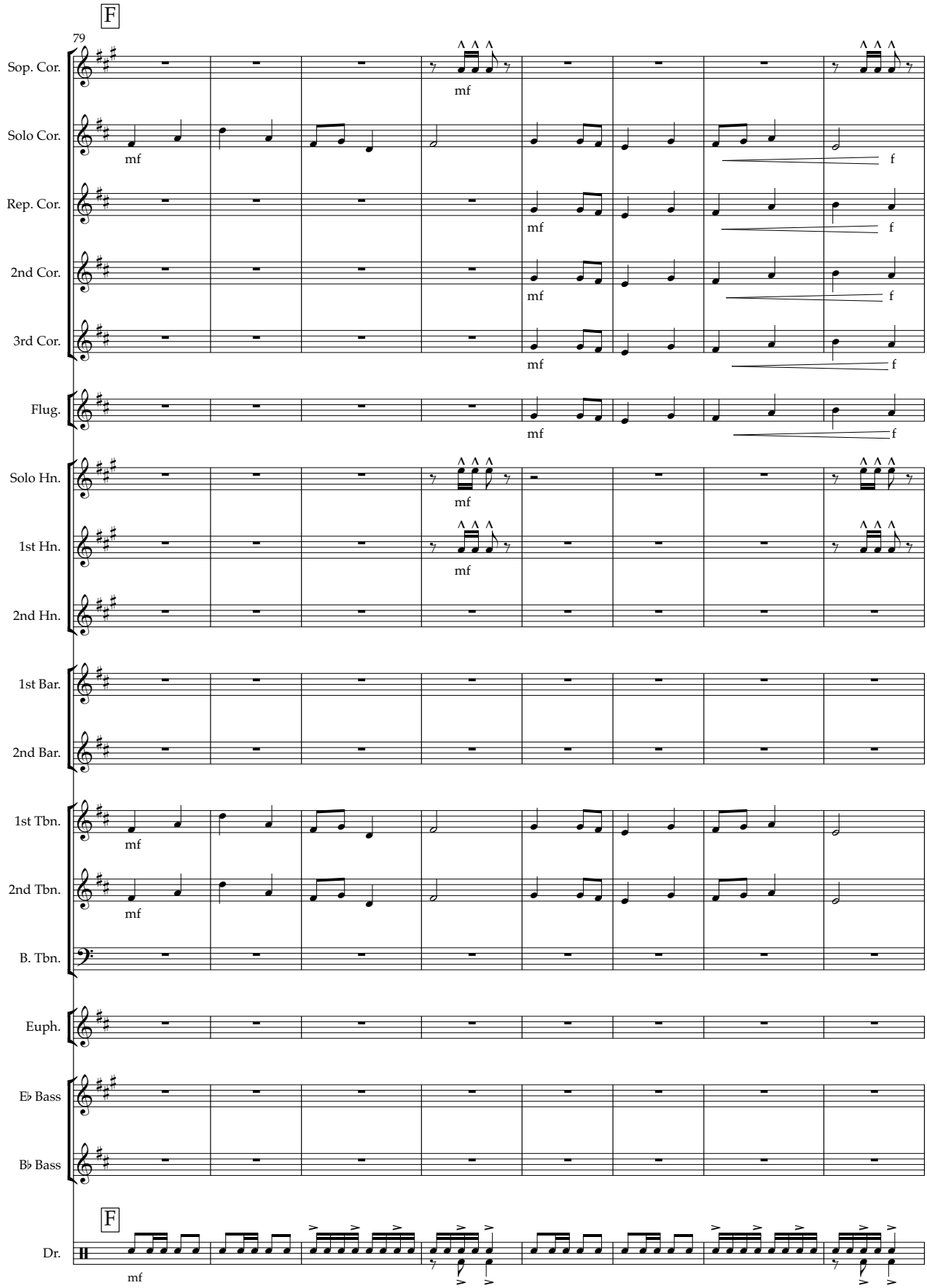
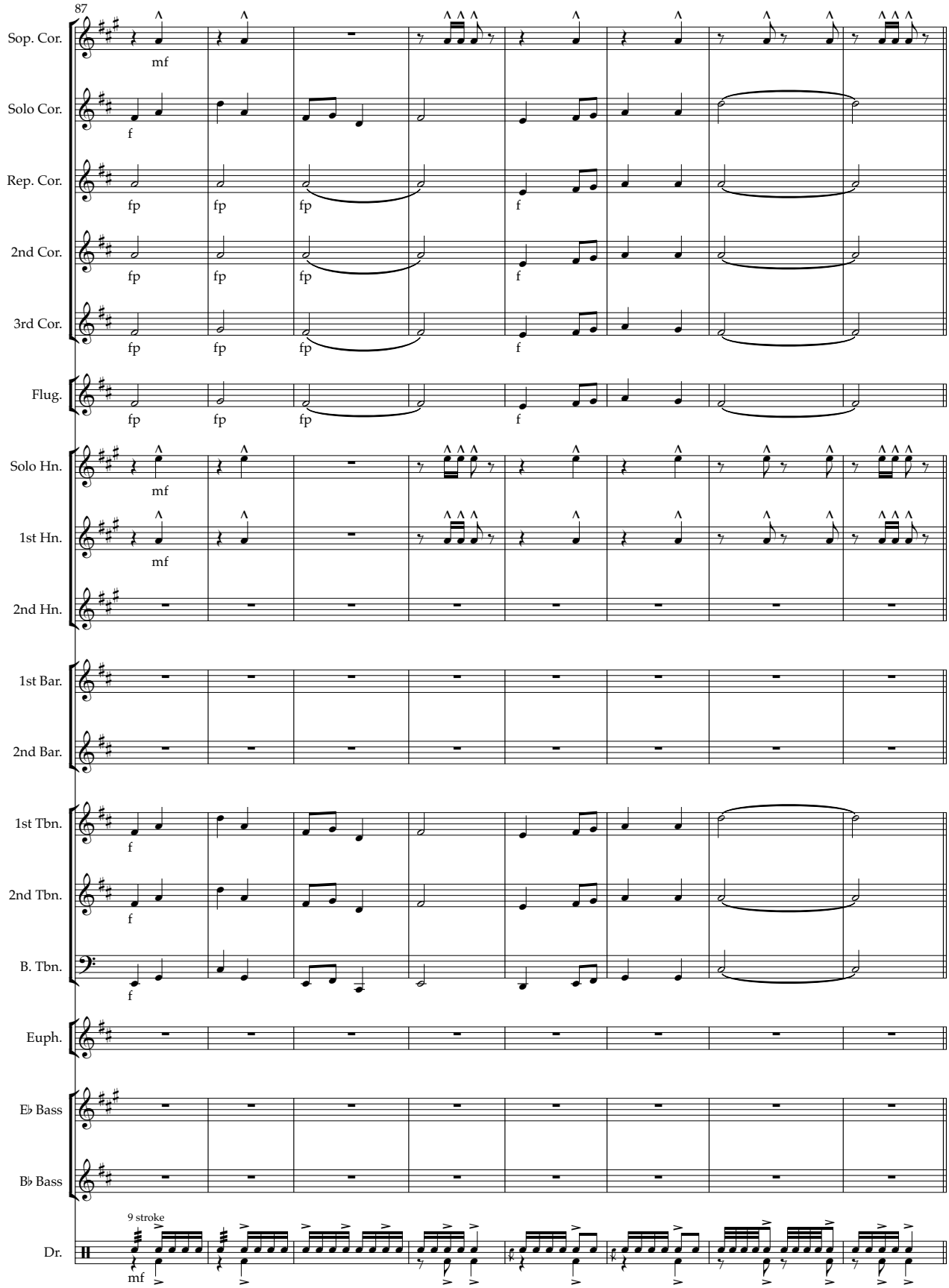

47
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
f
Solo Hn.
f
1st Hn.
mp
2nd Hn.
mp
1st Bar.
mp
2nd Bar.
mp
1st Tbn.
f
2nd Tbn.
B. Tbn.
Euph.
mp
E♭ Bass
mp
B♭ Bass
mp
Dr.
f

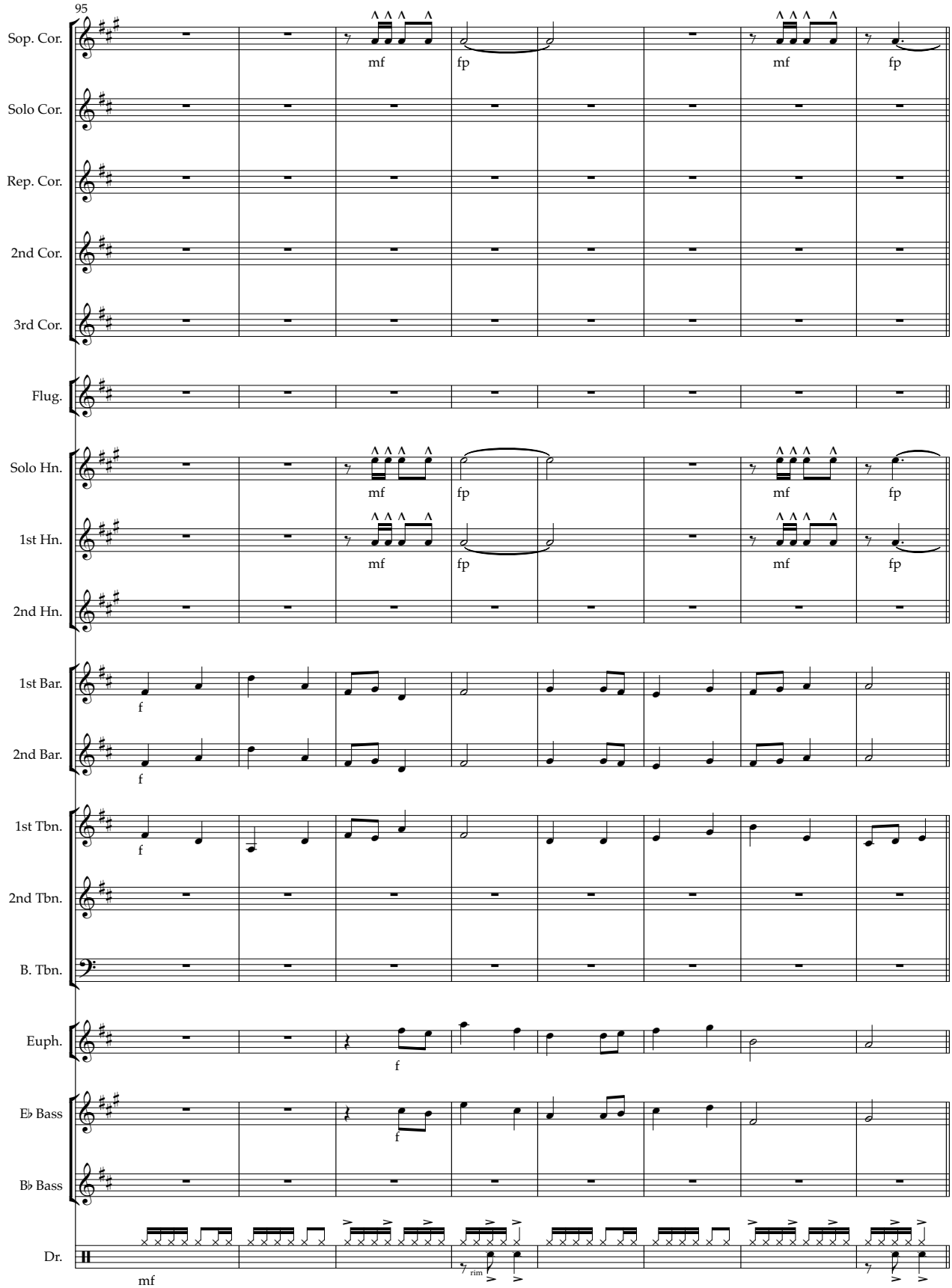

55
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.

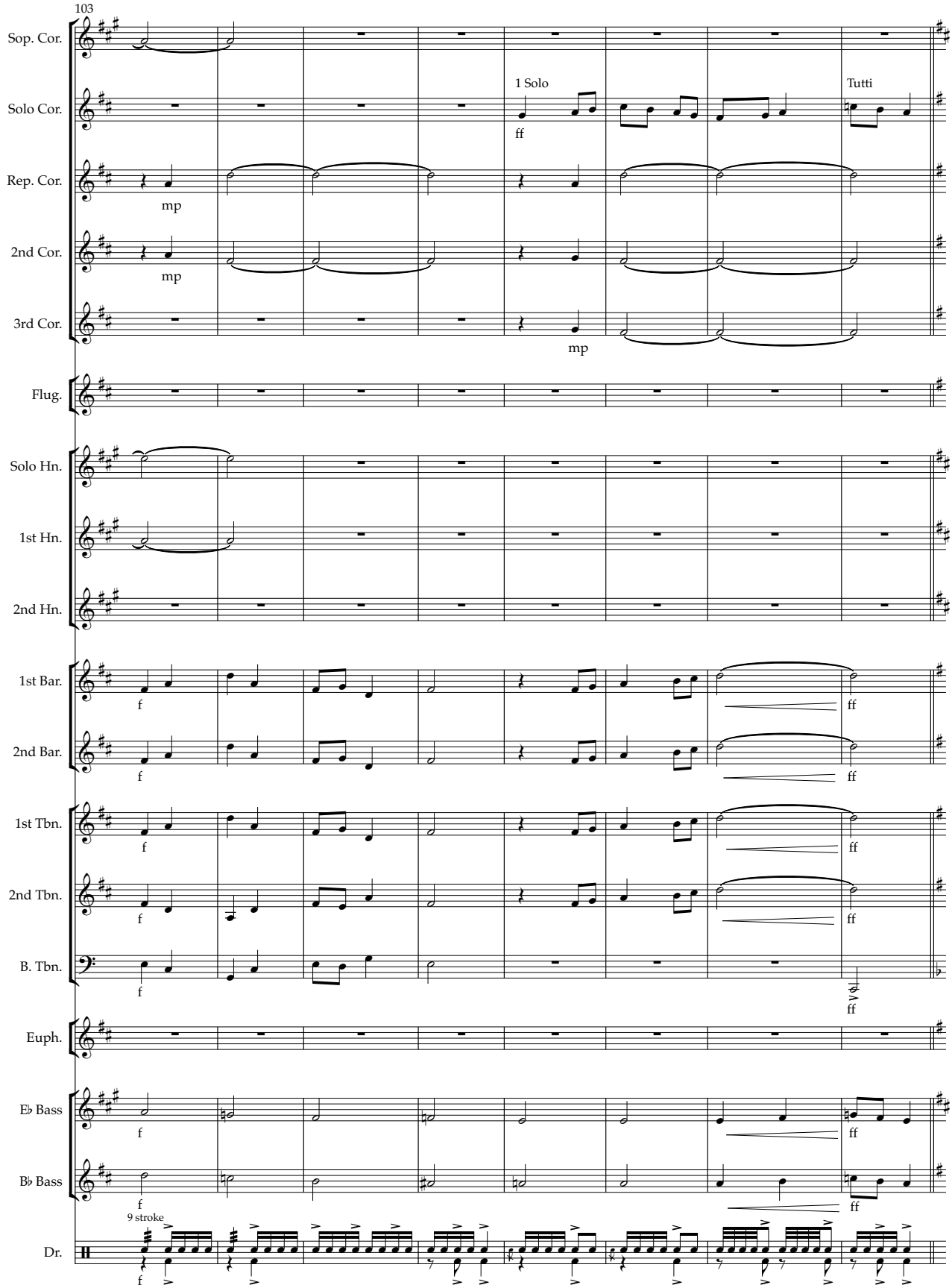

63
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
div.
mf
fp
ff
f
mp

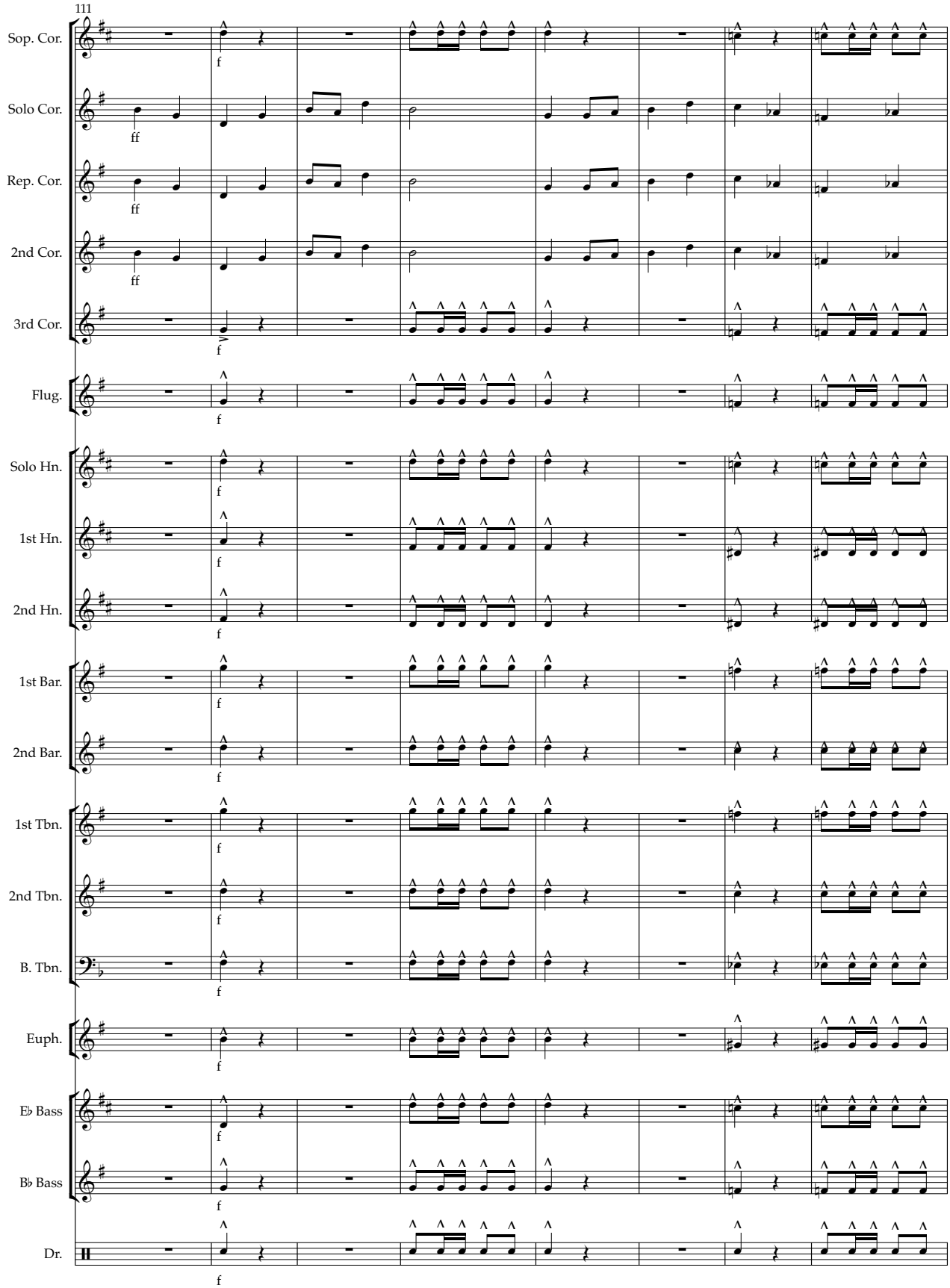

71
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
unis.
(Kit)

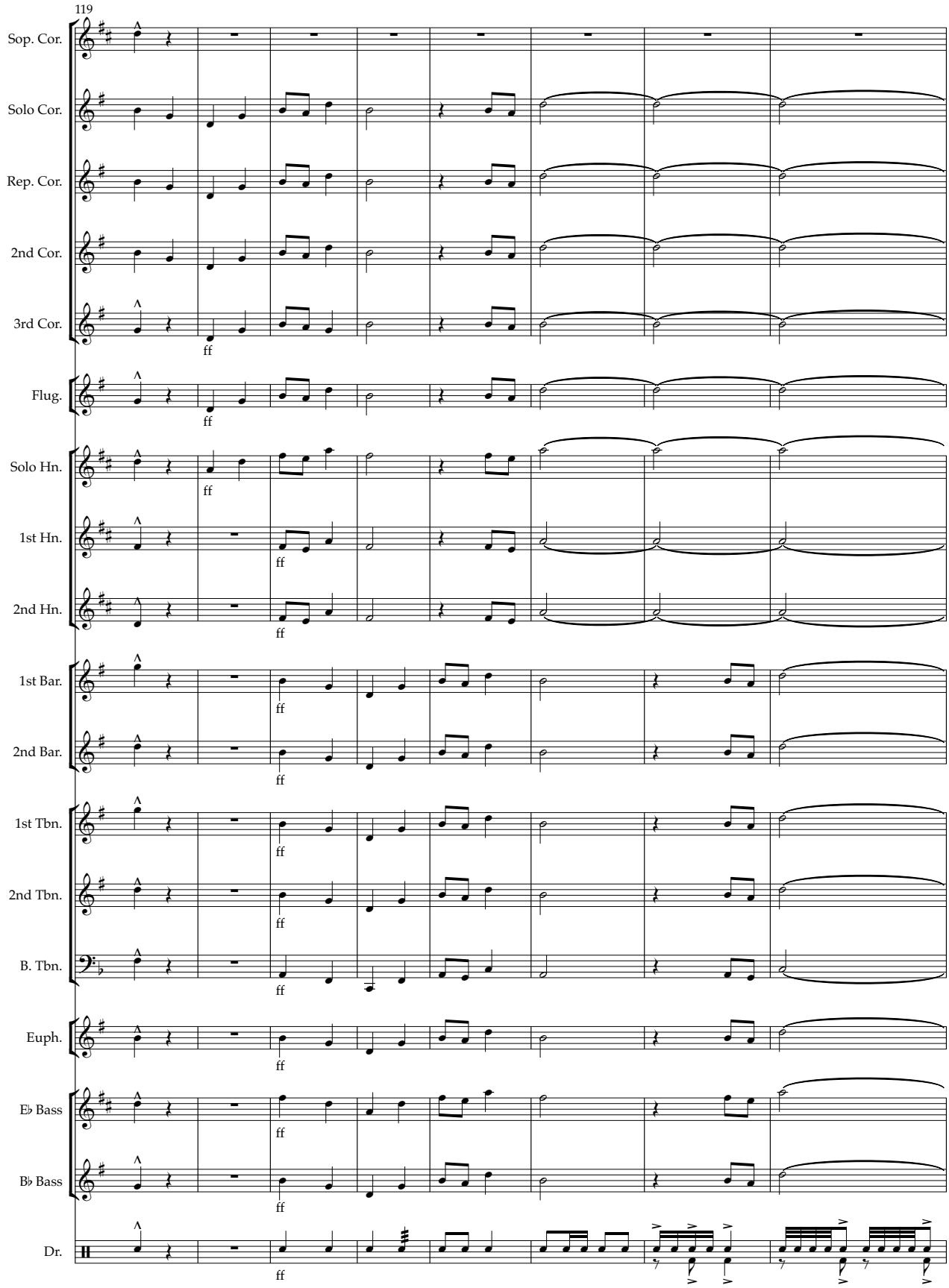

F
79
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
f
F
mf

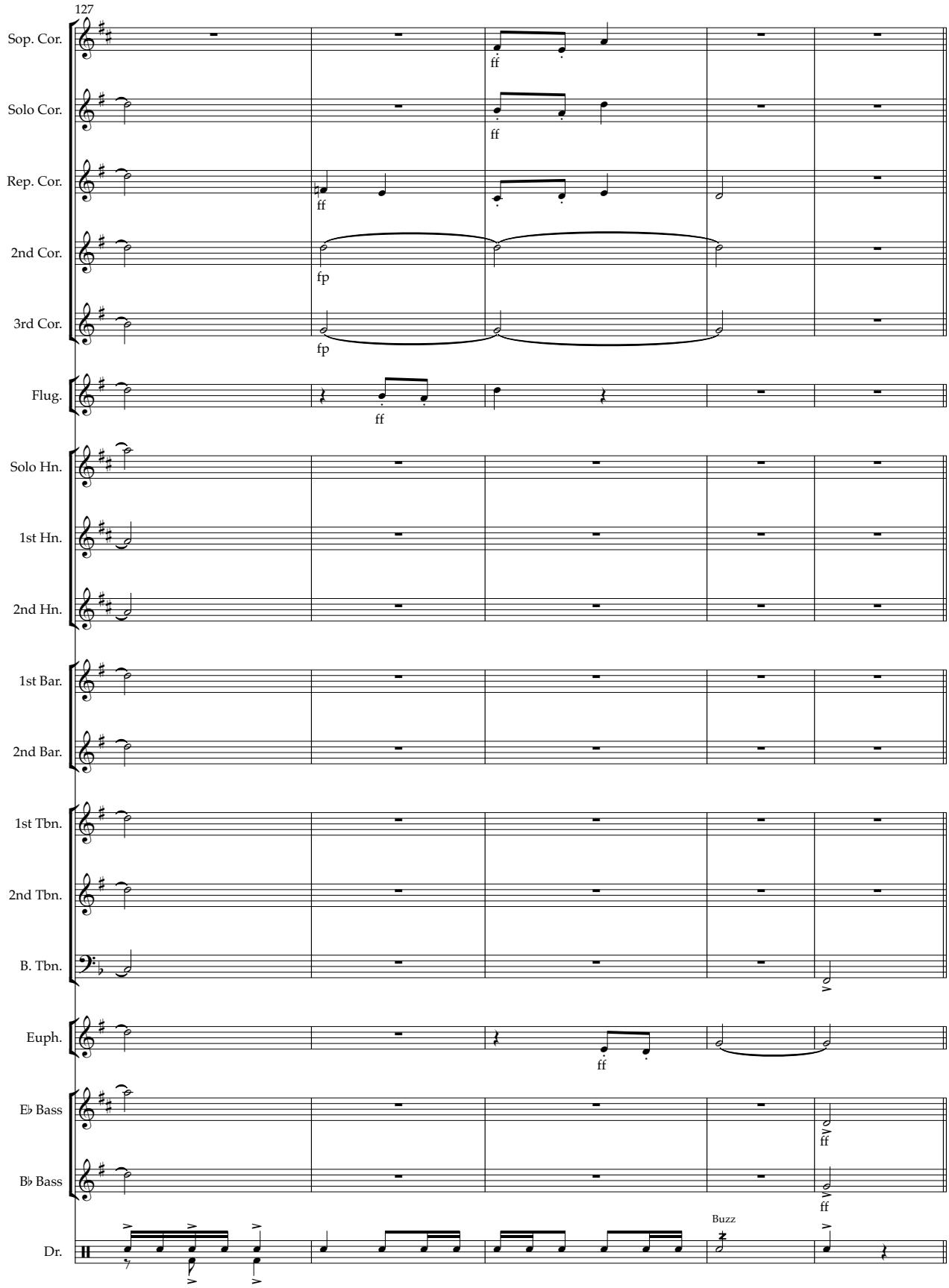

87
Sop. Cor.
mf
Solo Cor.
f
Rep. Cor.
fp fp fp f
2nd Cor.
fp fp fp f
3rd Cor.
fp fp fp f
Flug.
fp fp fp f
Solo Hn.
mf
1st Hn.
mf
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
f
2nd Tbn.
f
B. Tbn.
f
Euph.
E♭ Bass
B♭ Bass
9 stroke
Dr.
mf

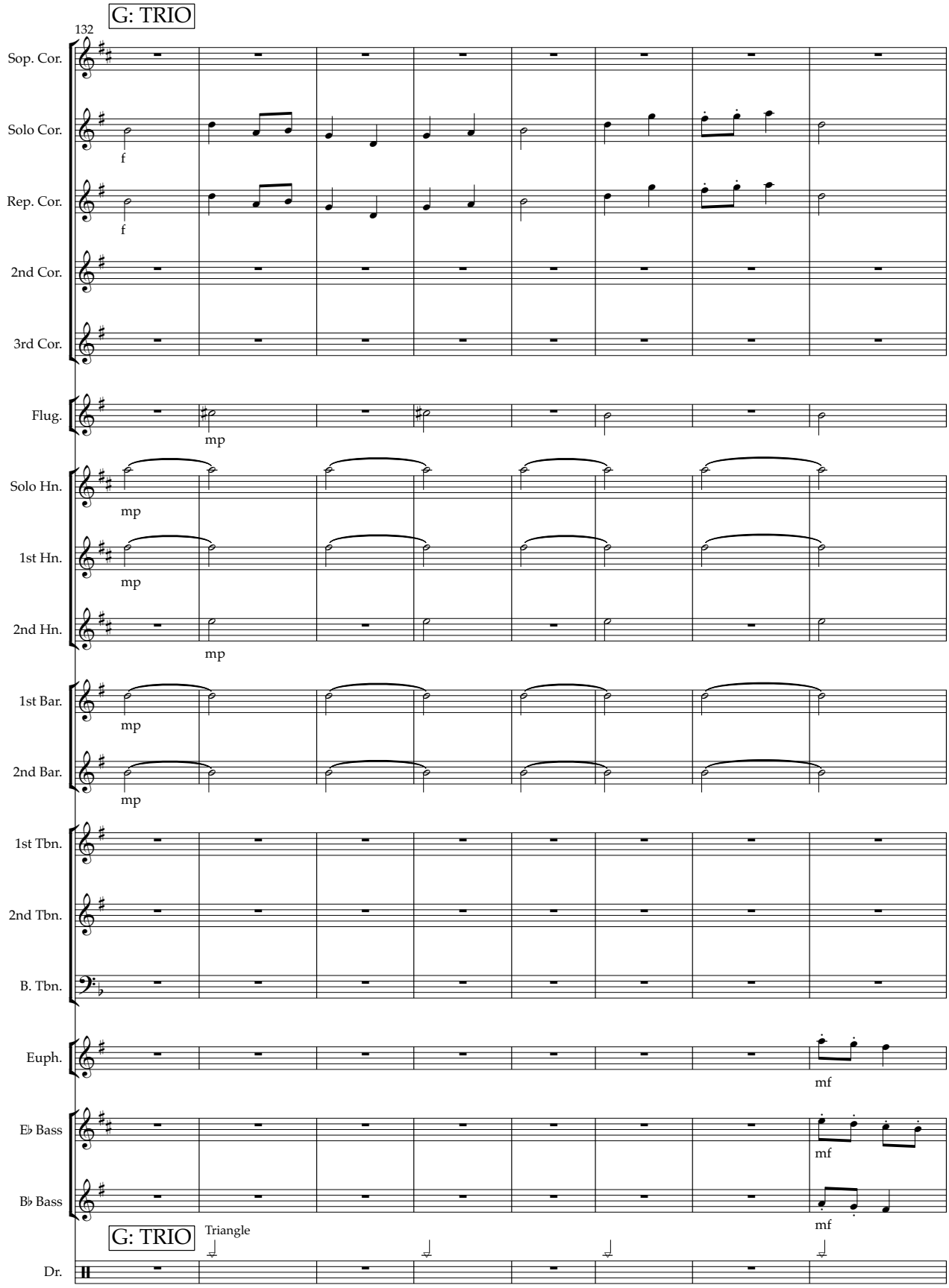

95
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
fp
f
rim

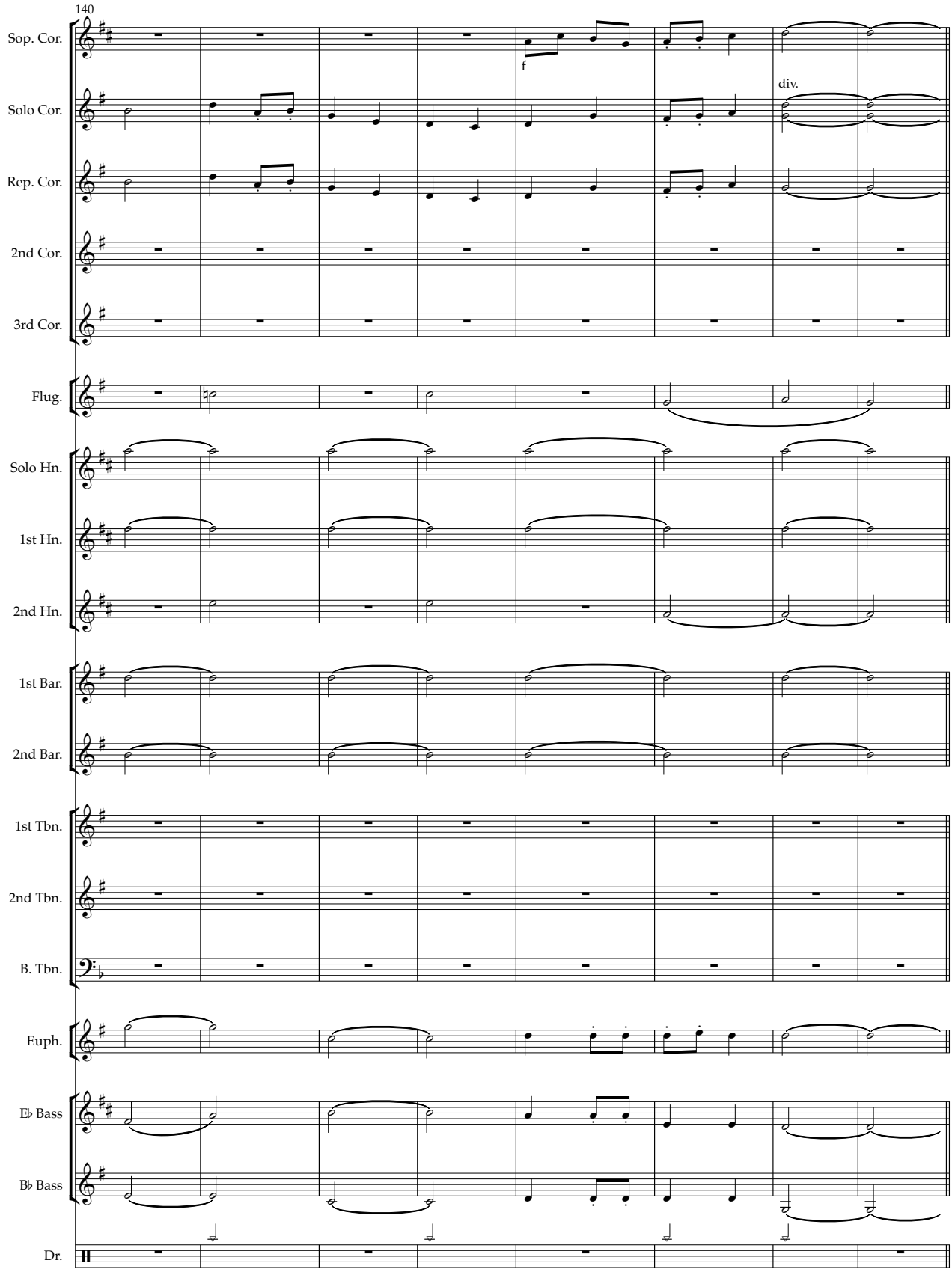

103
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
1 Solo
Tutti
mp
ff
f
9 stroke

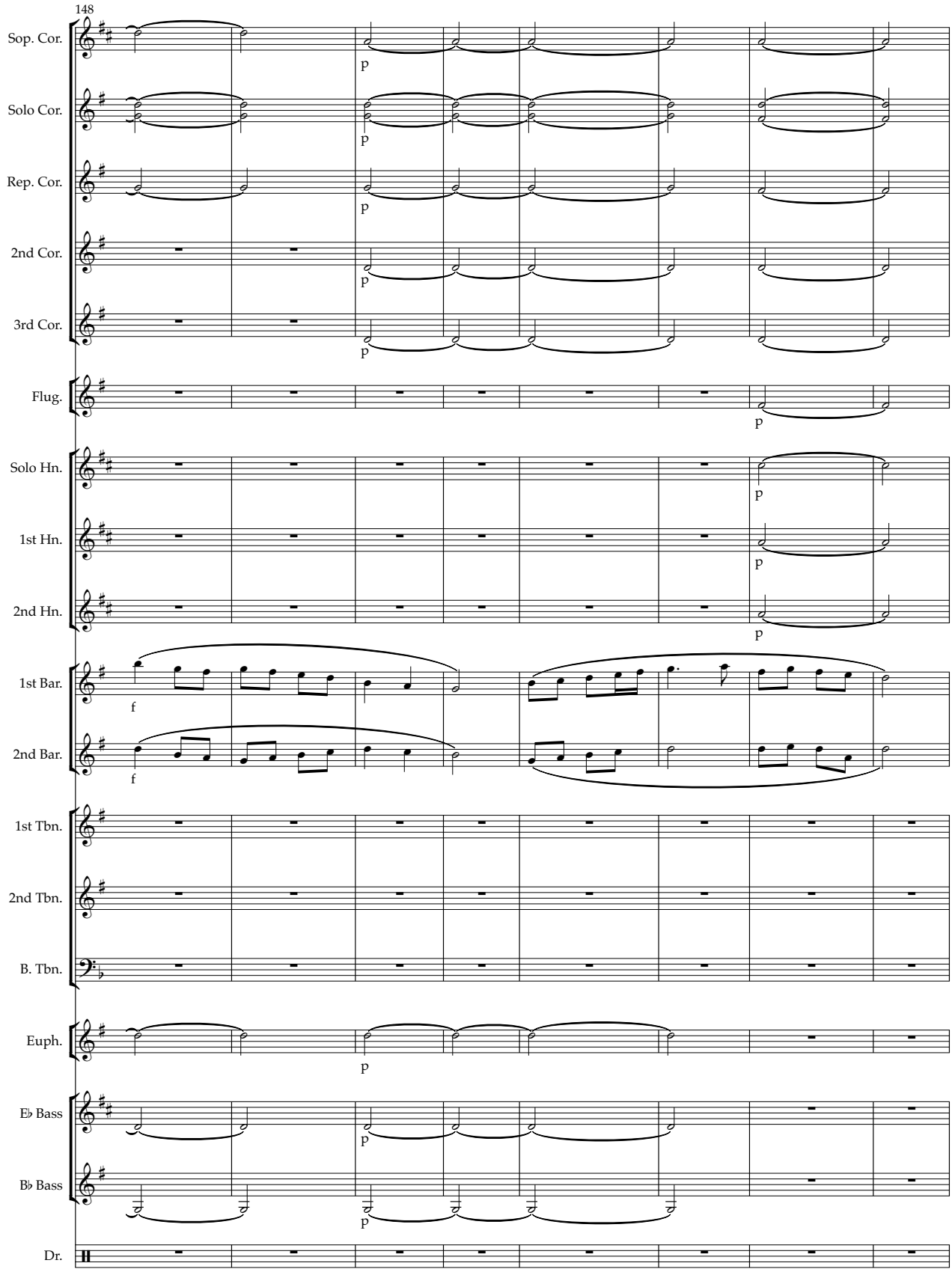

111
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
ff

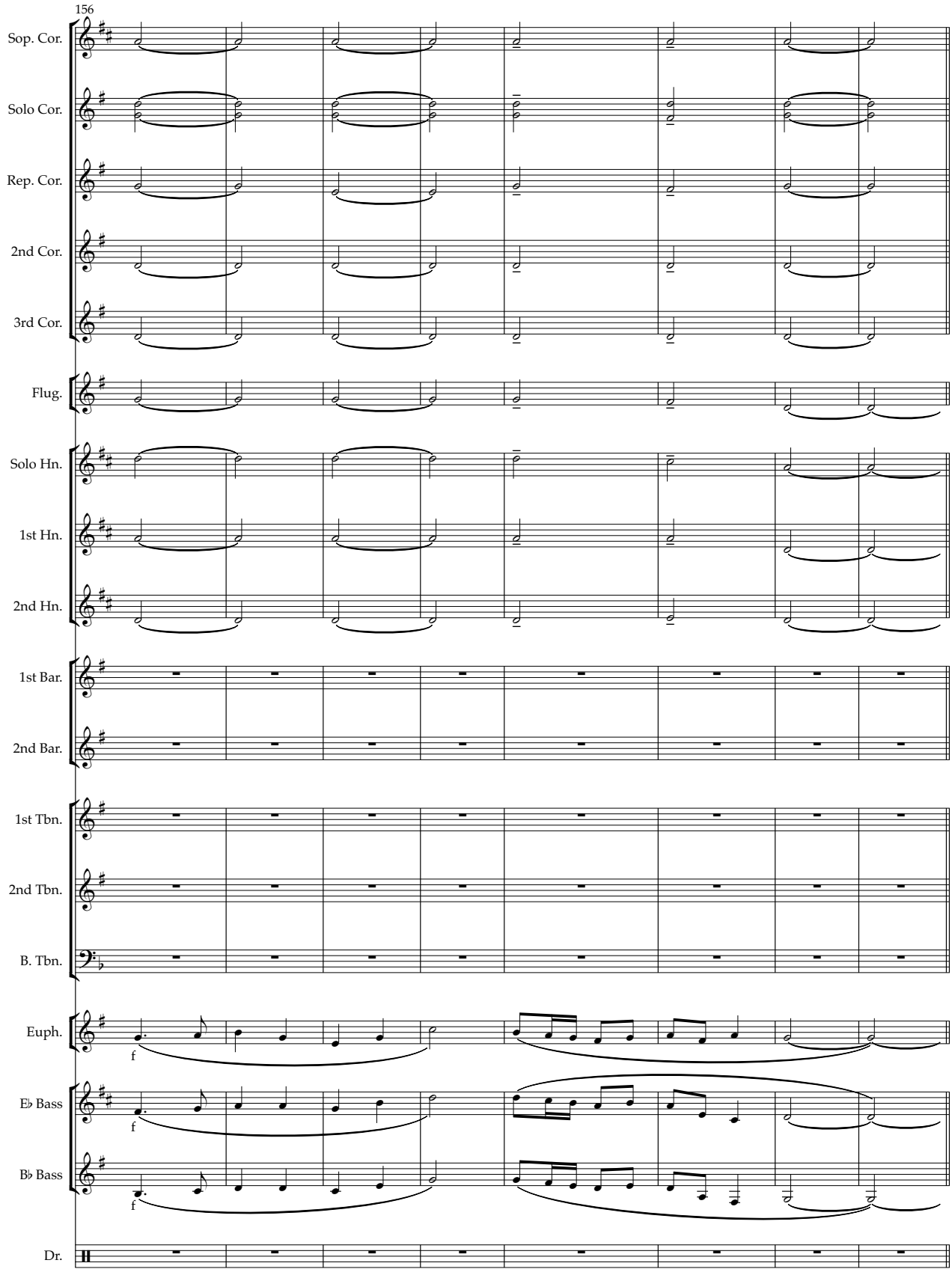

119
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
ff

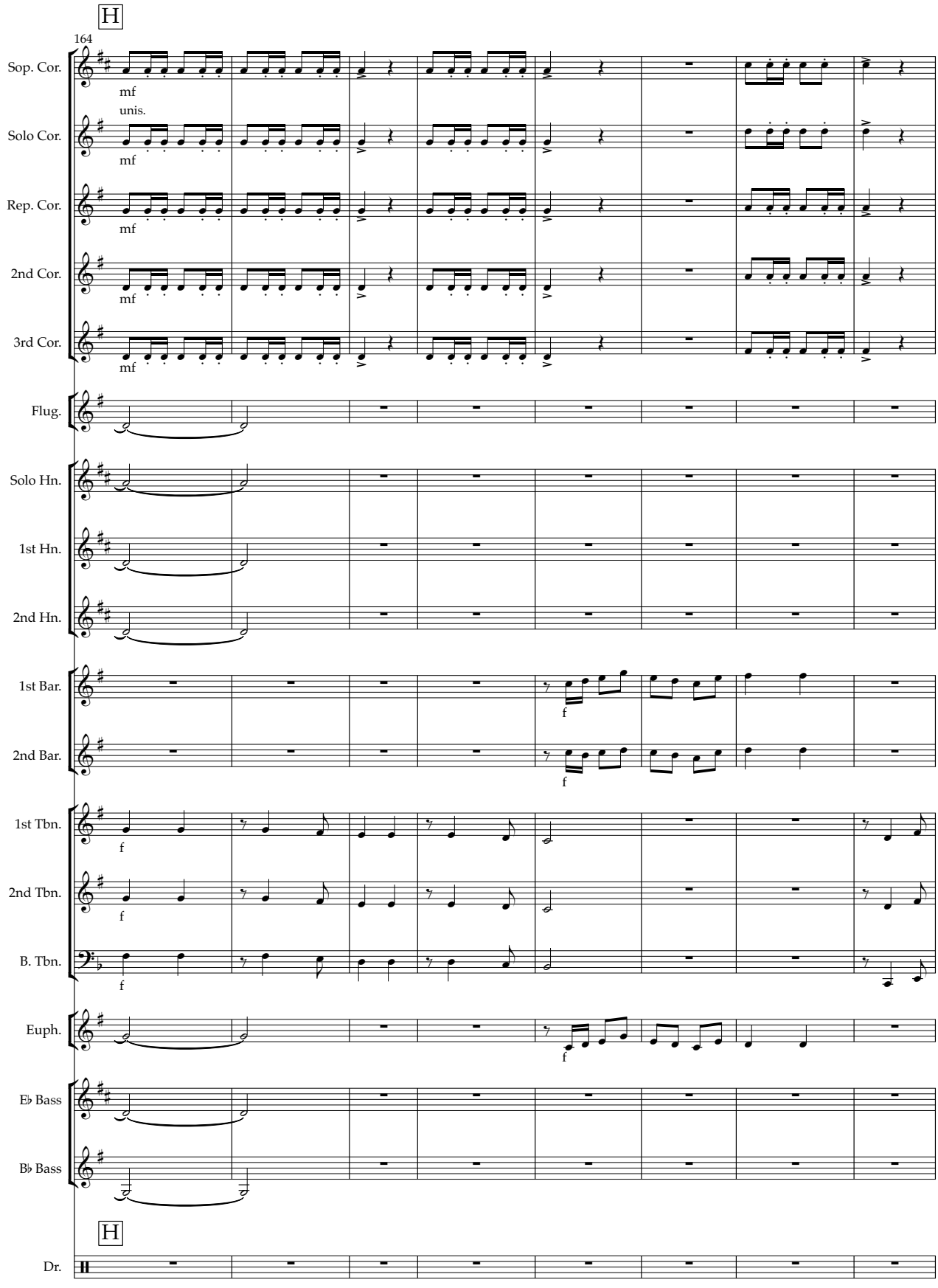

127
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
ff
fp
Buzz

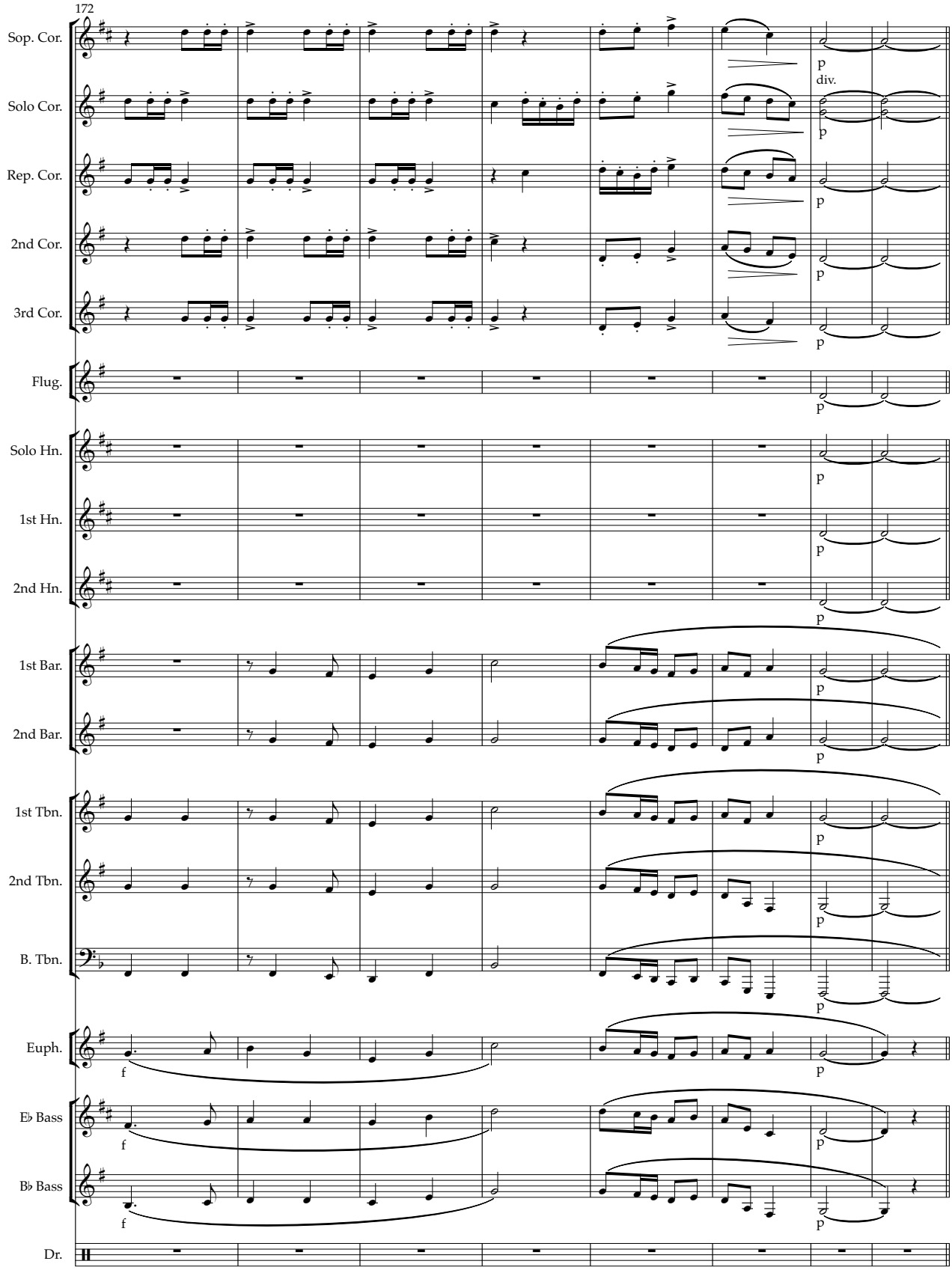

G: TRIO
132
Sop. Cor.
Solo Cor.
f
Rep. Cor.
f
2nd Cor.
3rd Cor.
Flug.
mp
Solo Hn.
mp
1st Hn.
mp
2nd Hn.
mp
1st Bar.
mp
2nd Bar.
mp
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
mf
E♭ Bass
mf
B♭ Bass
mf
G: TRIO
Triangle
Dr.

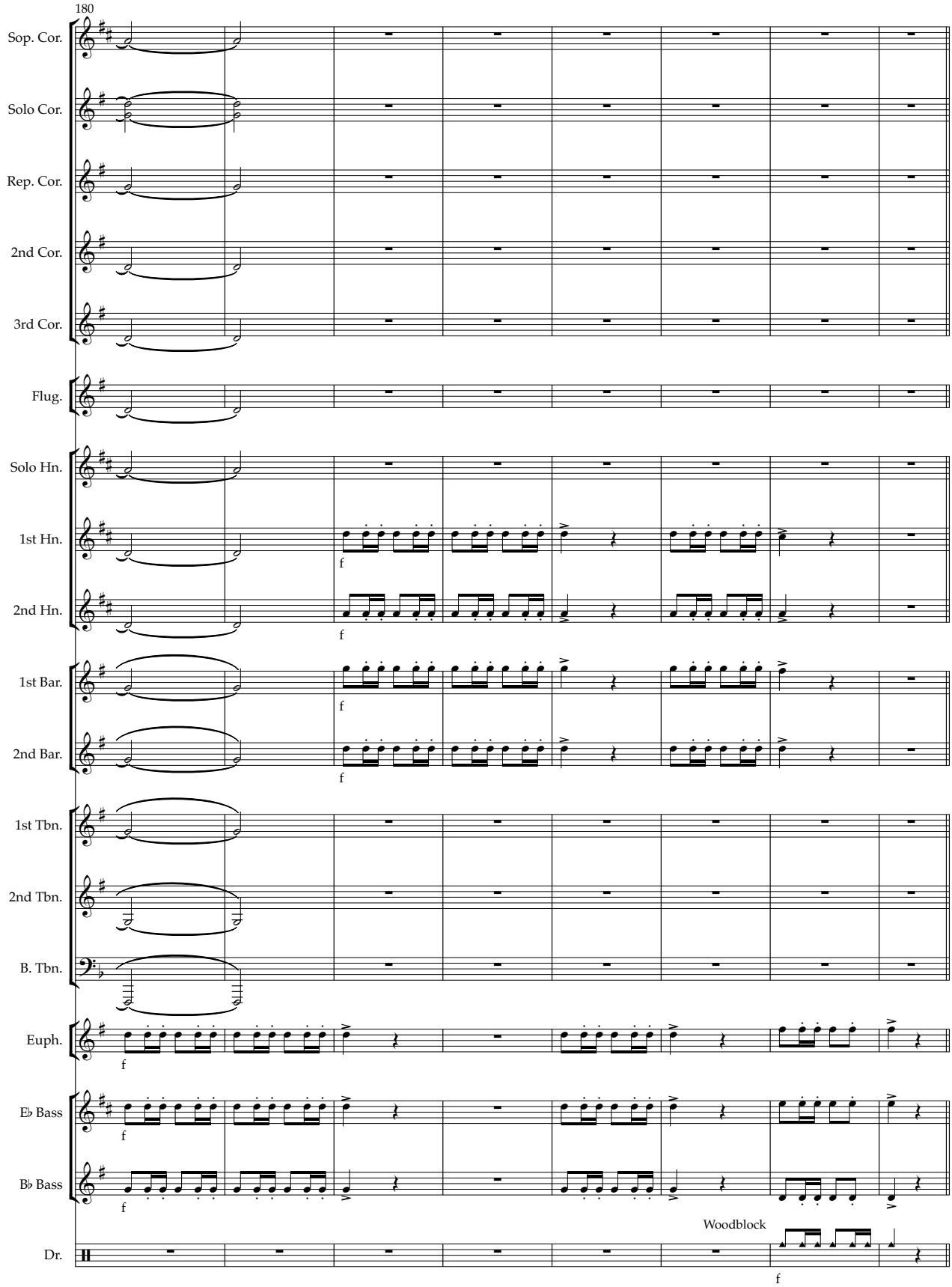

140
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
div.

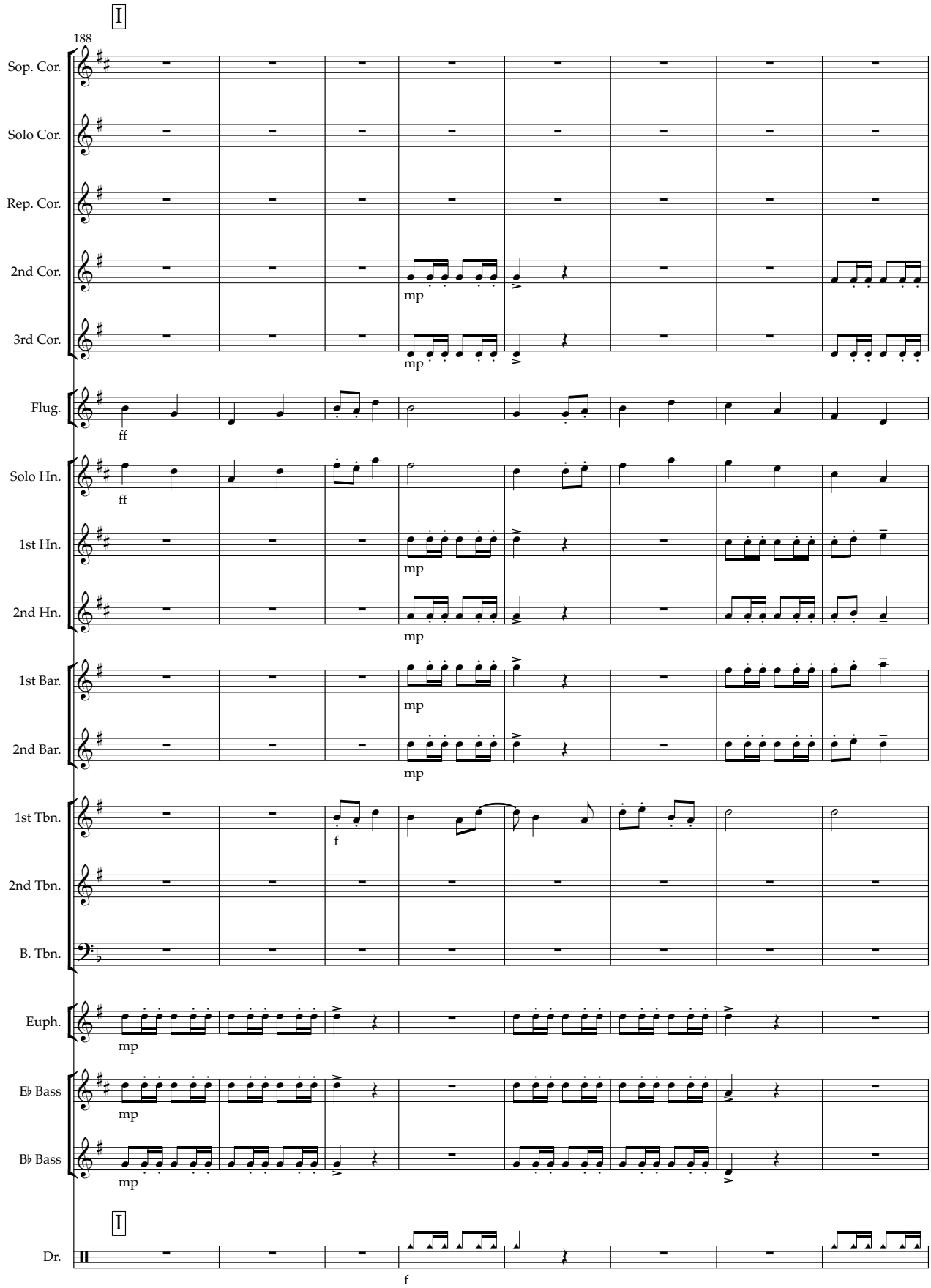

148
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
p
f

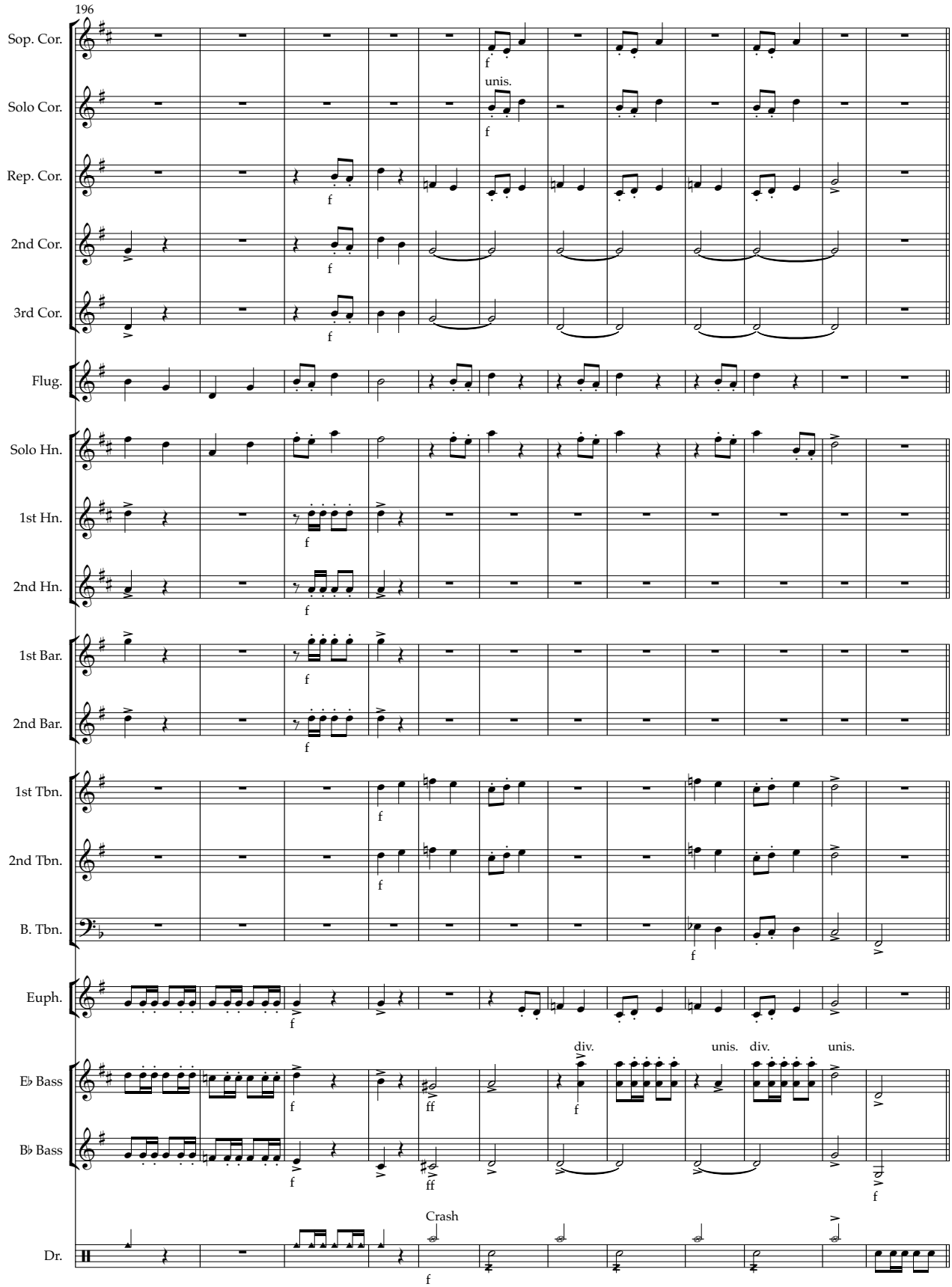

156
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
f
f

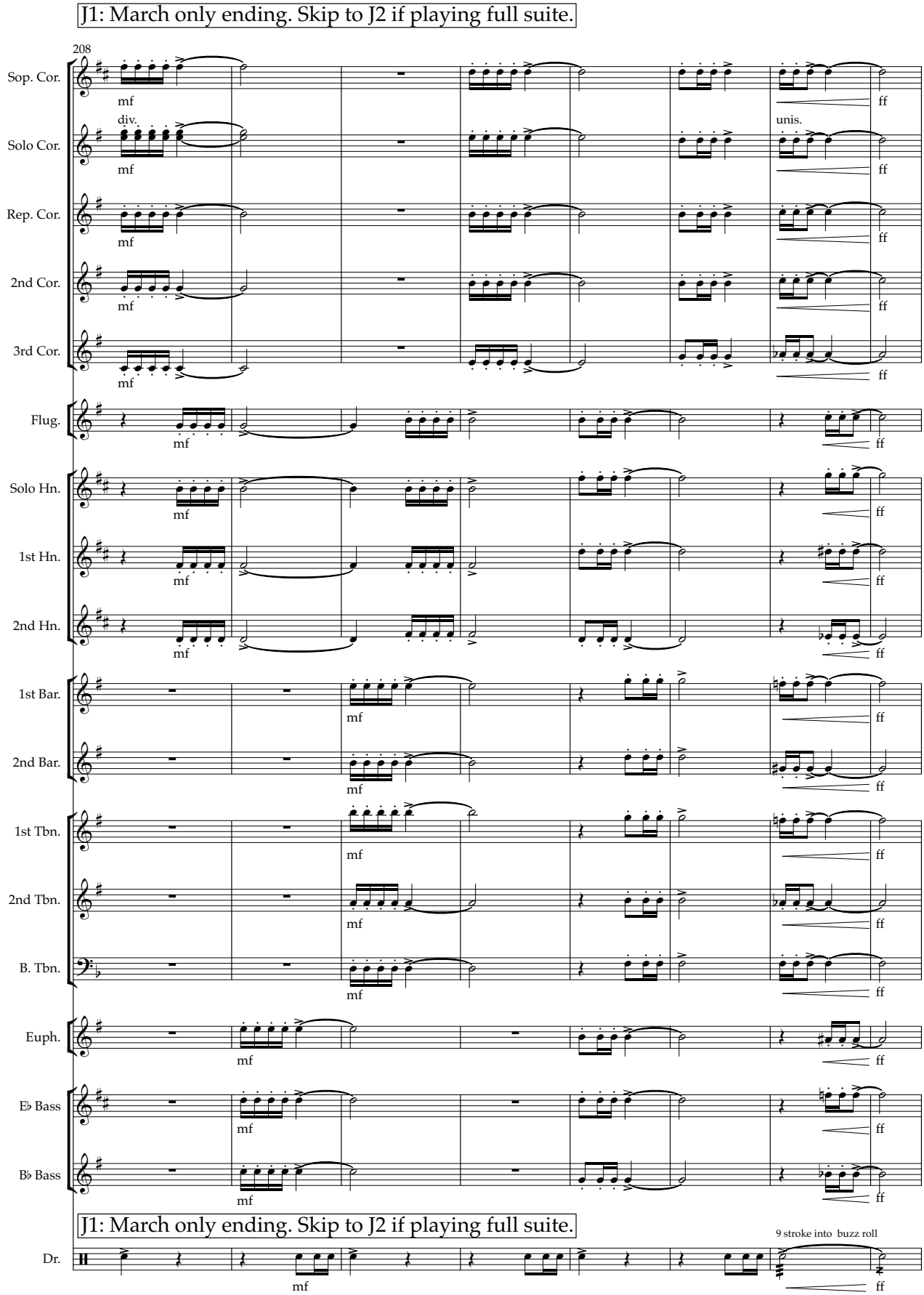

H
164
Sop. Cor.
mf
unis.
Solo Cor.
mf
Rep. Cor.
mf
2nd Cor.
mf
3rd Cor.
mf
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
f
2nd Bar.
f
1st Tbn.
f
2nd Tbn.
f
B. Tbn.
f
Euph.
f
E♭ Bass
B♭ Bass
H
Dr.

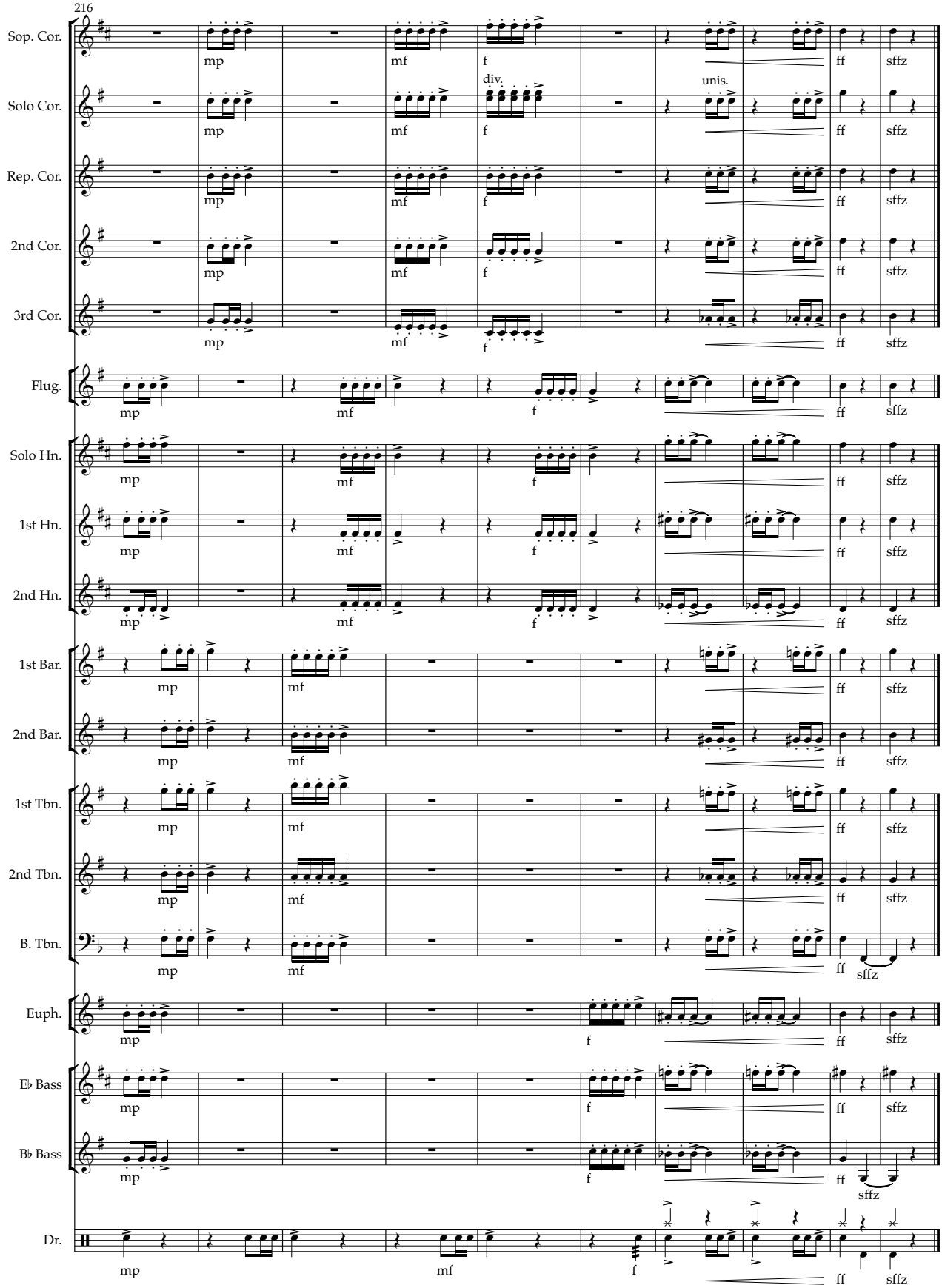

172
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
div.
p
f


180
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.
E♭ Bass
B♭ Bass
Dr.
f
Woodblock

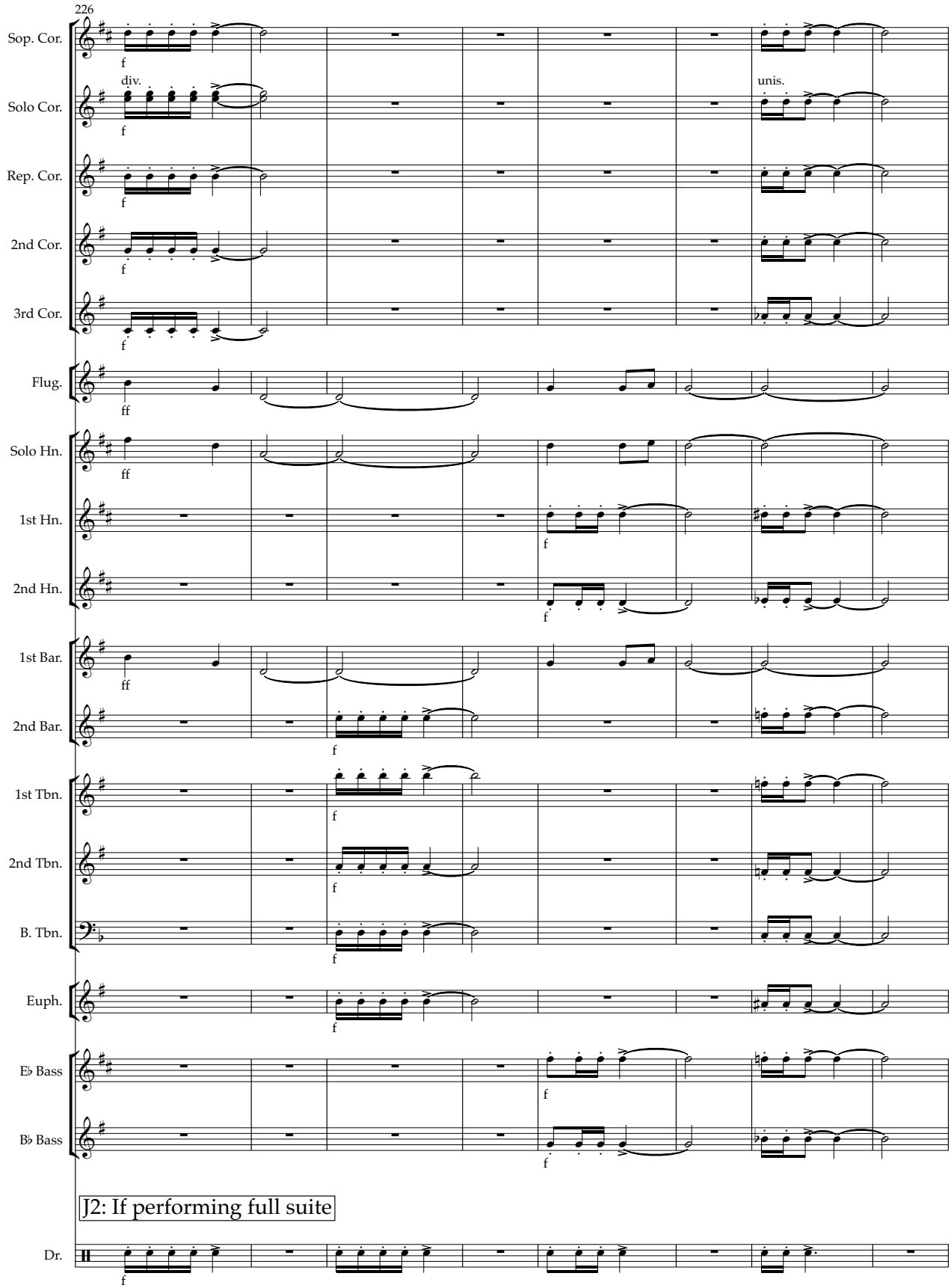

I
188
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
mp
3rd Cor.
mp
Flug.
ff
Solo Hn.
ff
1st Hn.
mp
2nd Hn.
mp
1st Bar.
mp
2nd Bar.
mp
1st Tbn.
f
2nd Tbn.
B. Tbn.
Euph.
mp
E♭ Bass
mp
B♭ Bass
mp
I
Dr.
f


196
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.
E♭ Bass
B♭ Bass
Dr.
unis.
div.
unis.
div.
unis.
Crash
f
ff

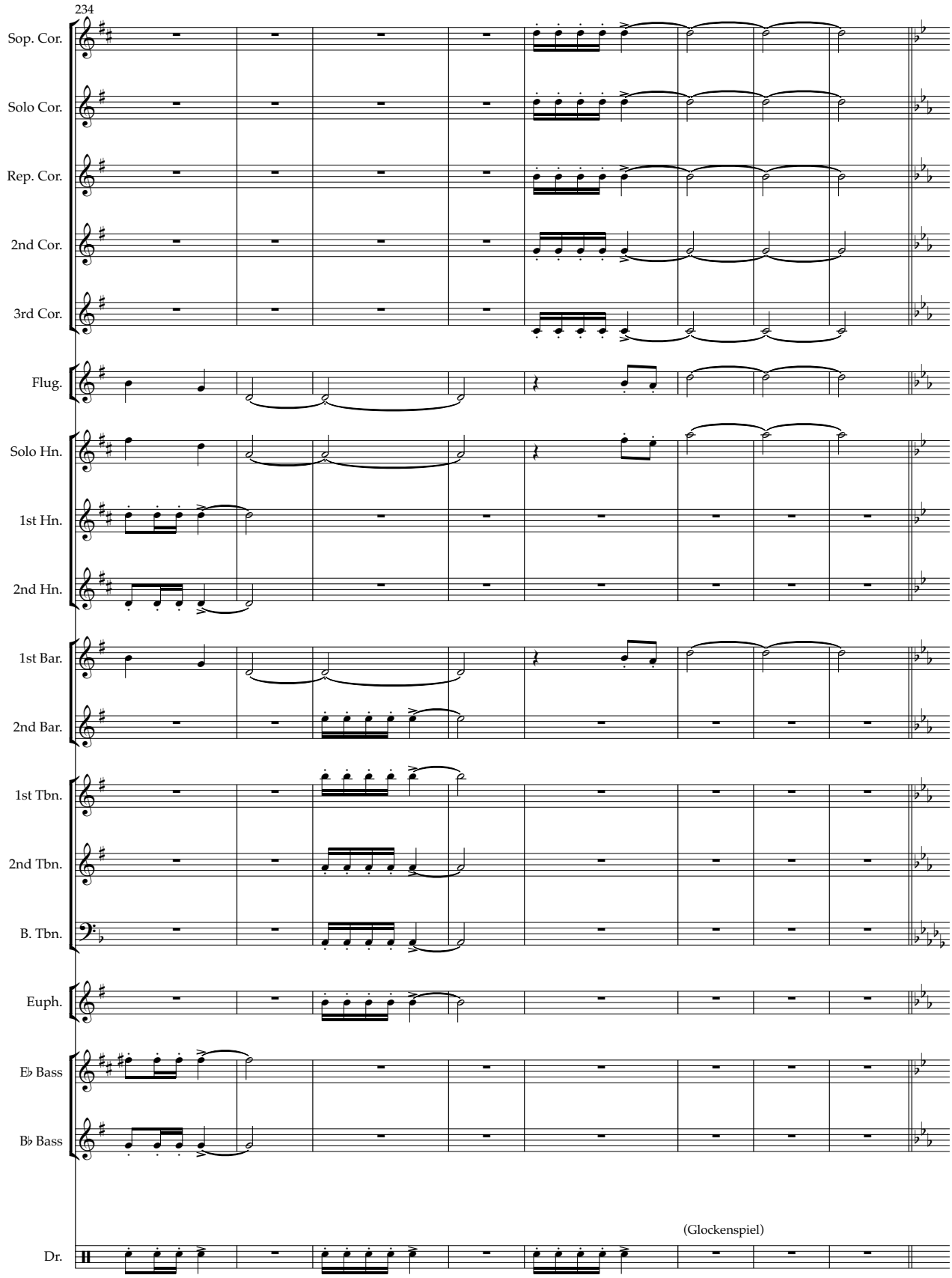

J1: March only ending. Skip to J2 if playing full suite.
208
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
div.
unis.
mf
ff
J1: March only ending. Skip to J2 if playing full suite.
9 stroke into buzz roll


216
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.
E♭ Bass
B♭ Bass
Dr.
div.
unis.
mp
mf
f
ff
sffz

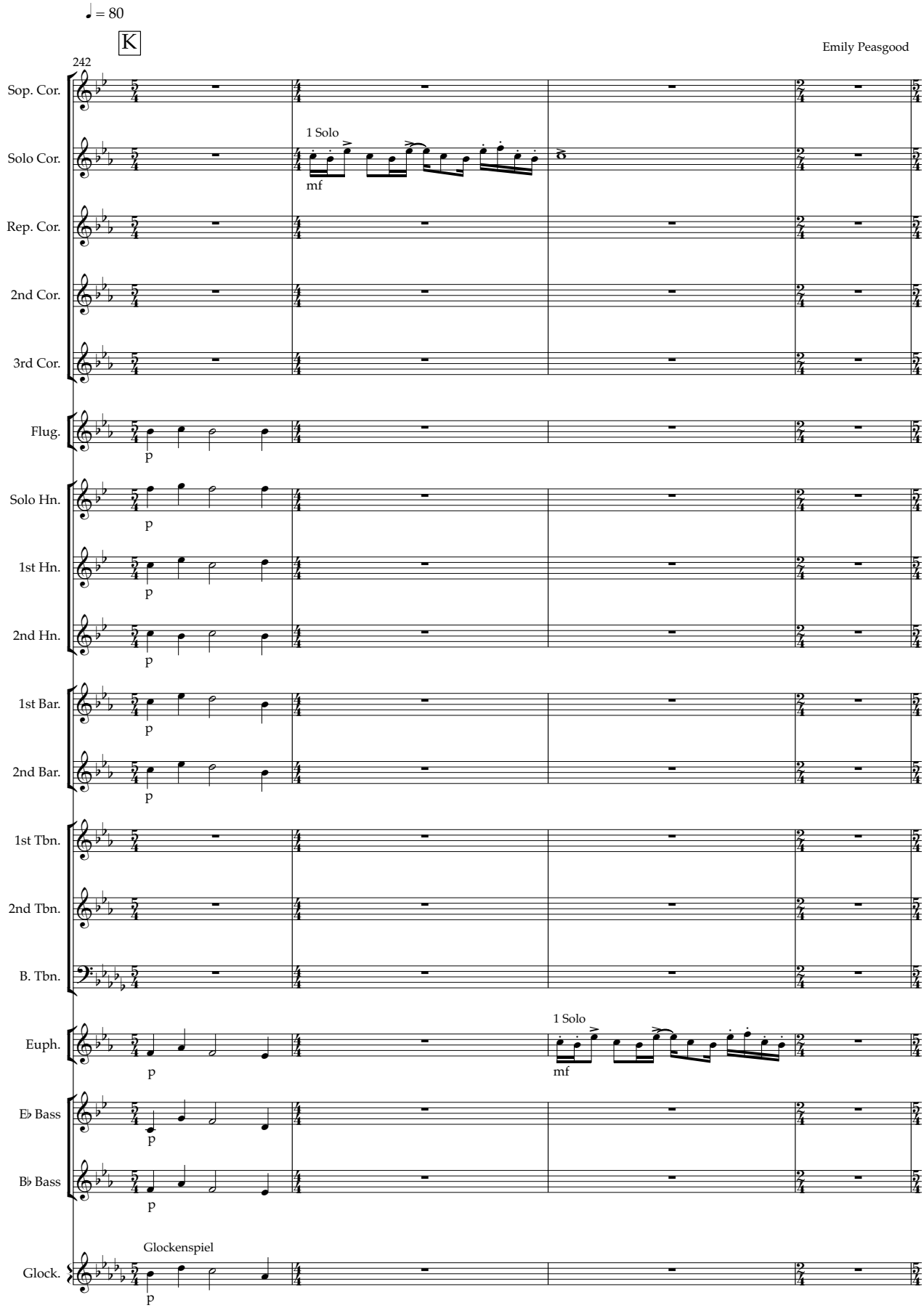
J2: If performing full suite



J2: If performing full suite


234
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.
E♭ Bass
B♭ Bass
Dr.
(Glockenspiel)

3. Second Line



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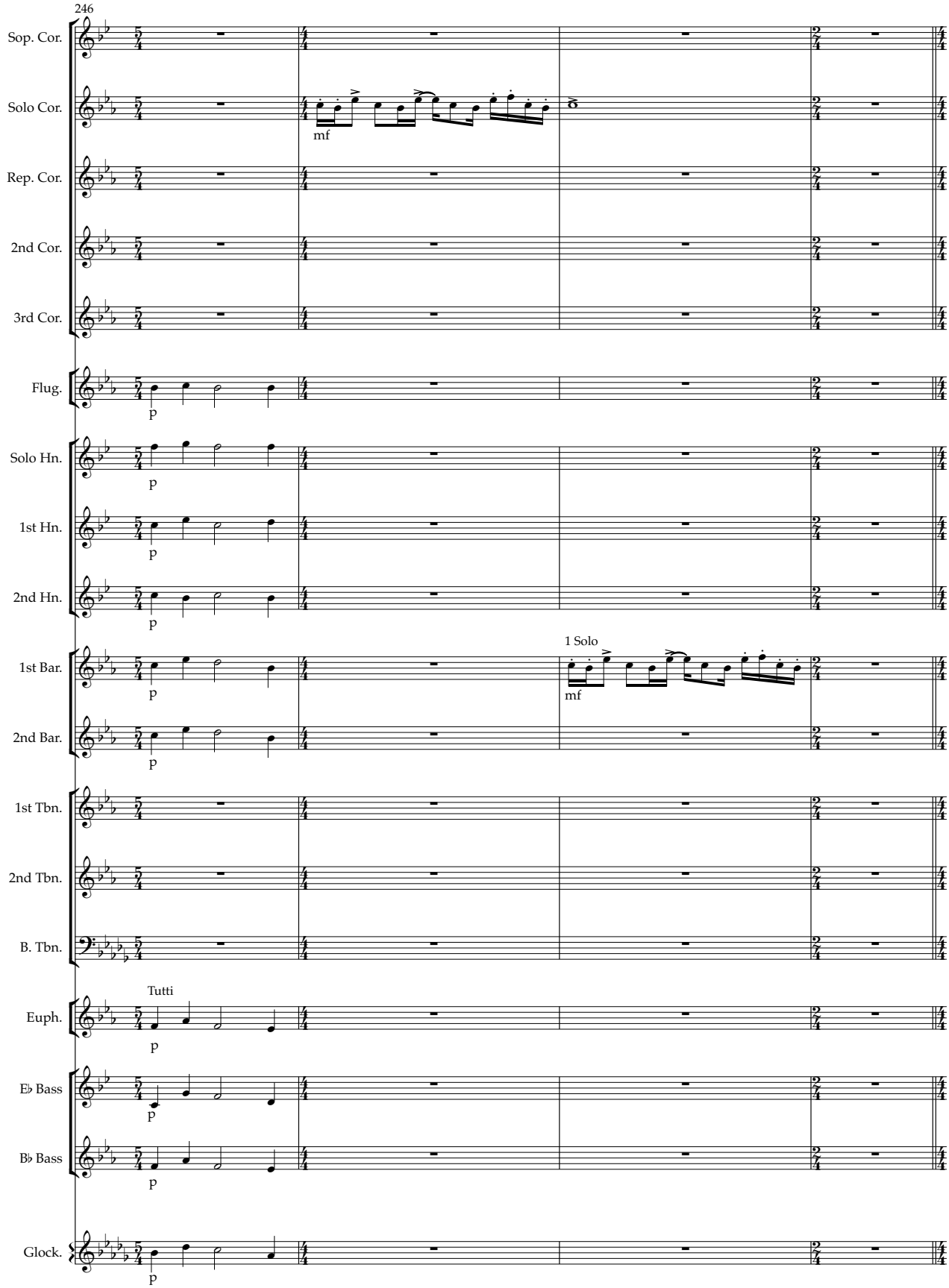
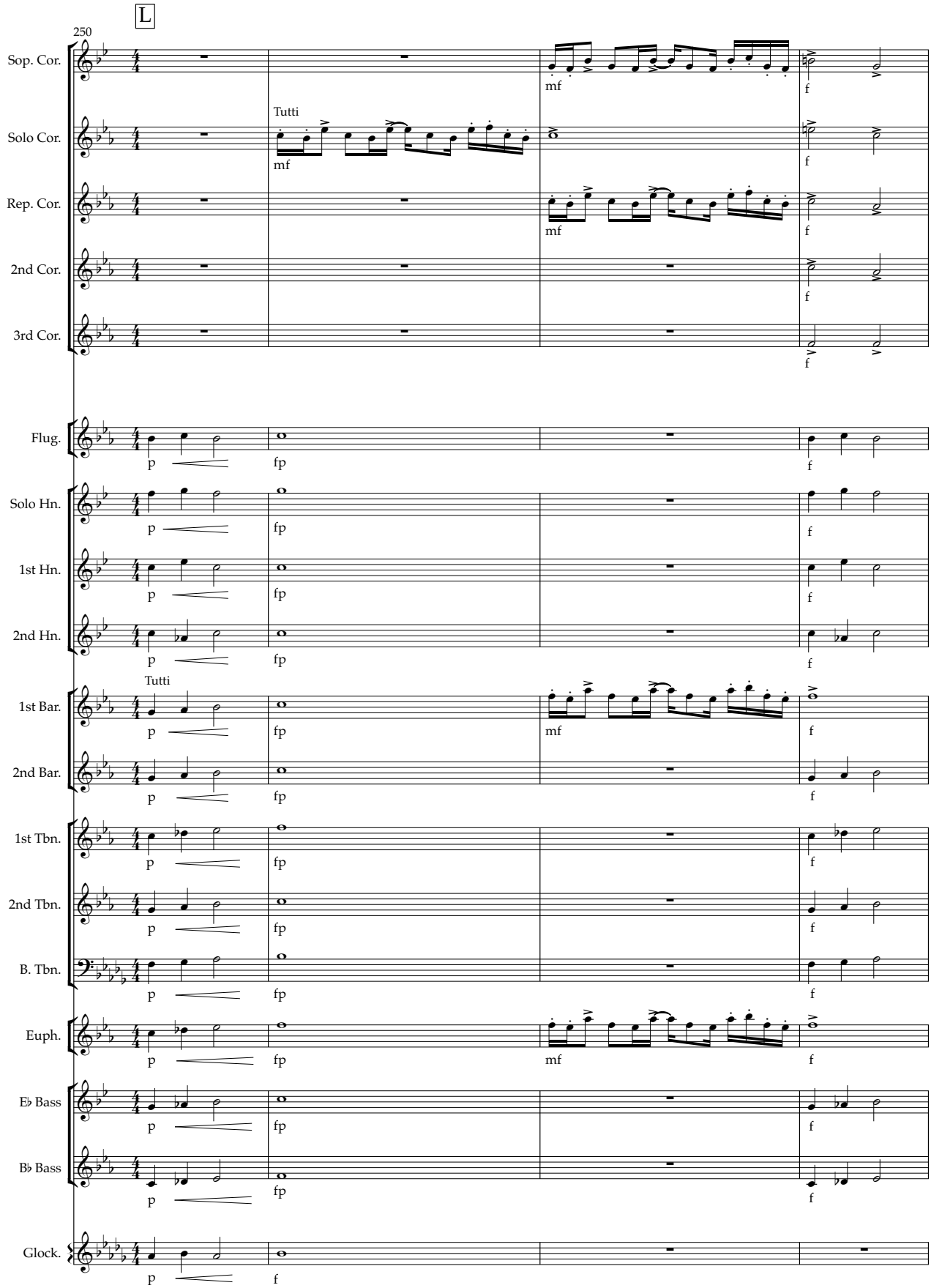
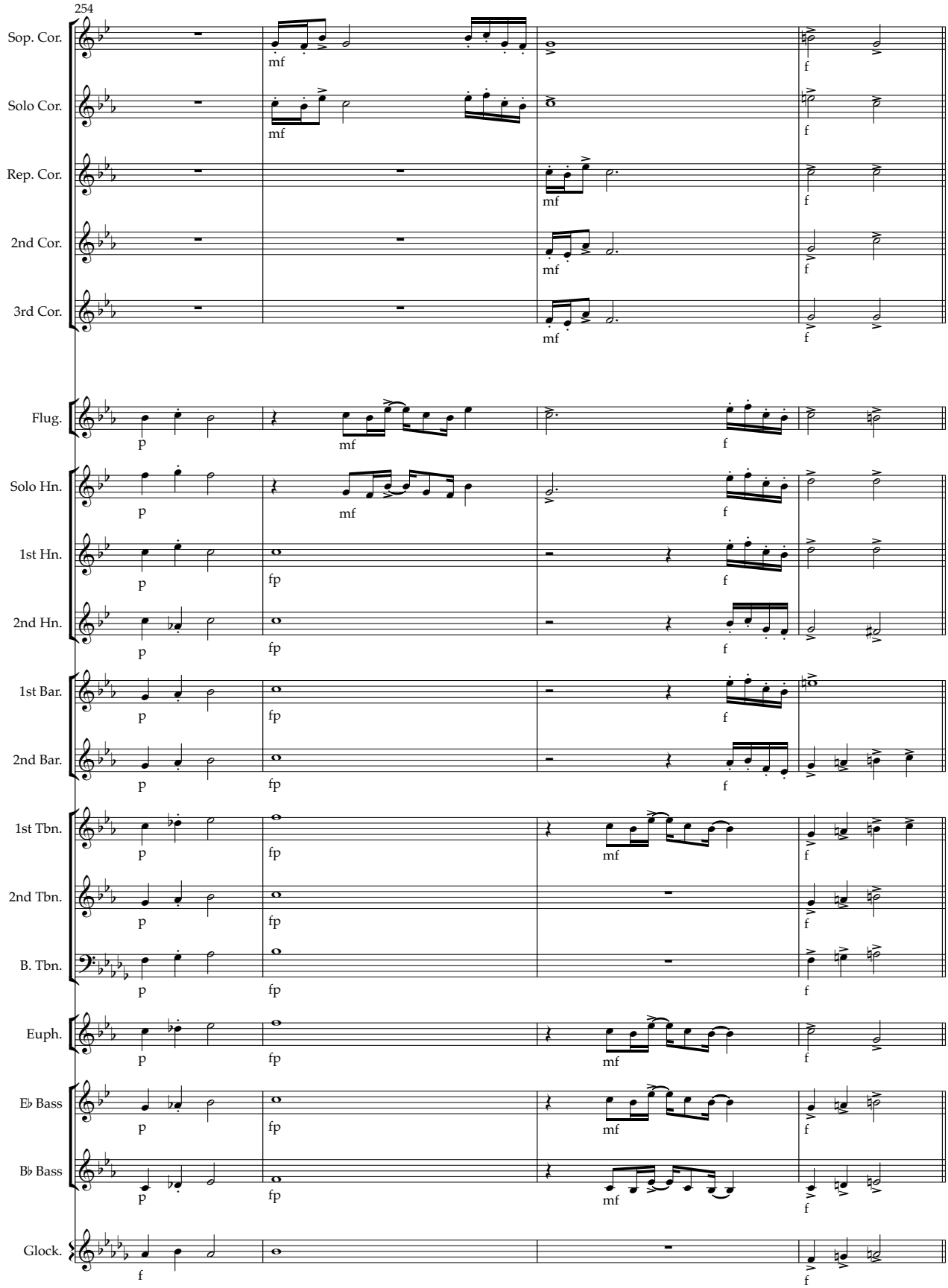
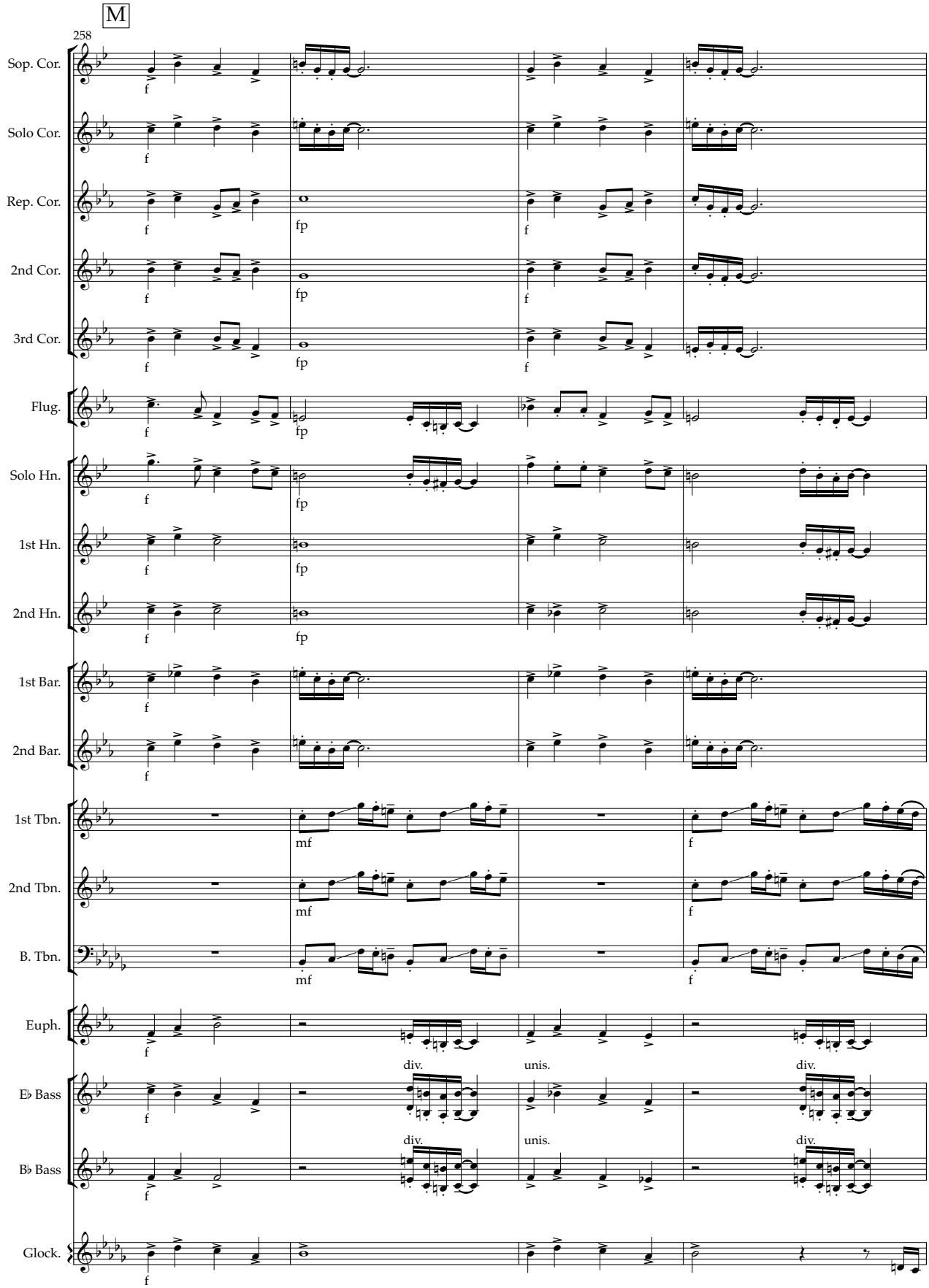
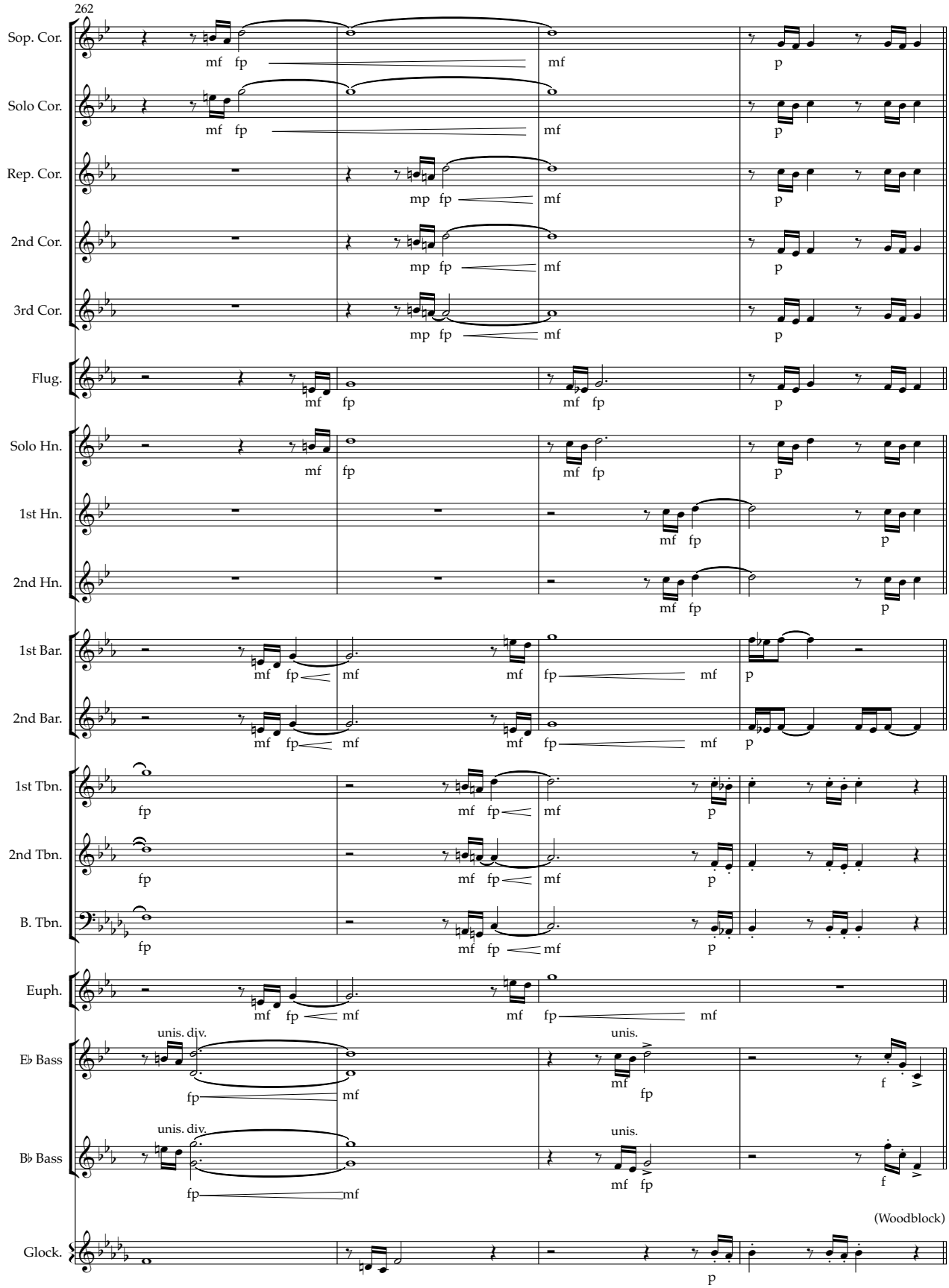
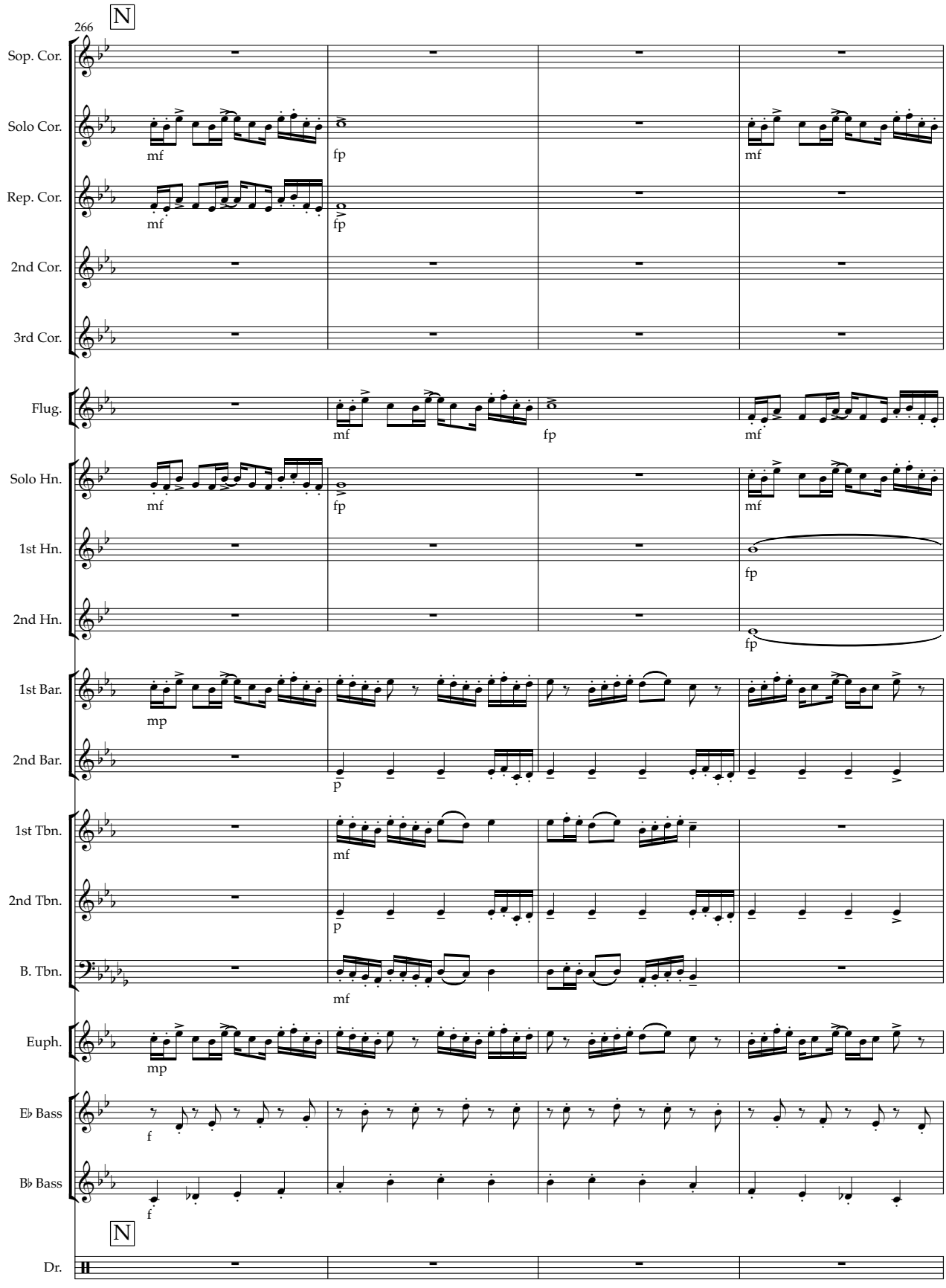

246
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
mf
p
1 Solo
Tutti

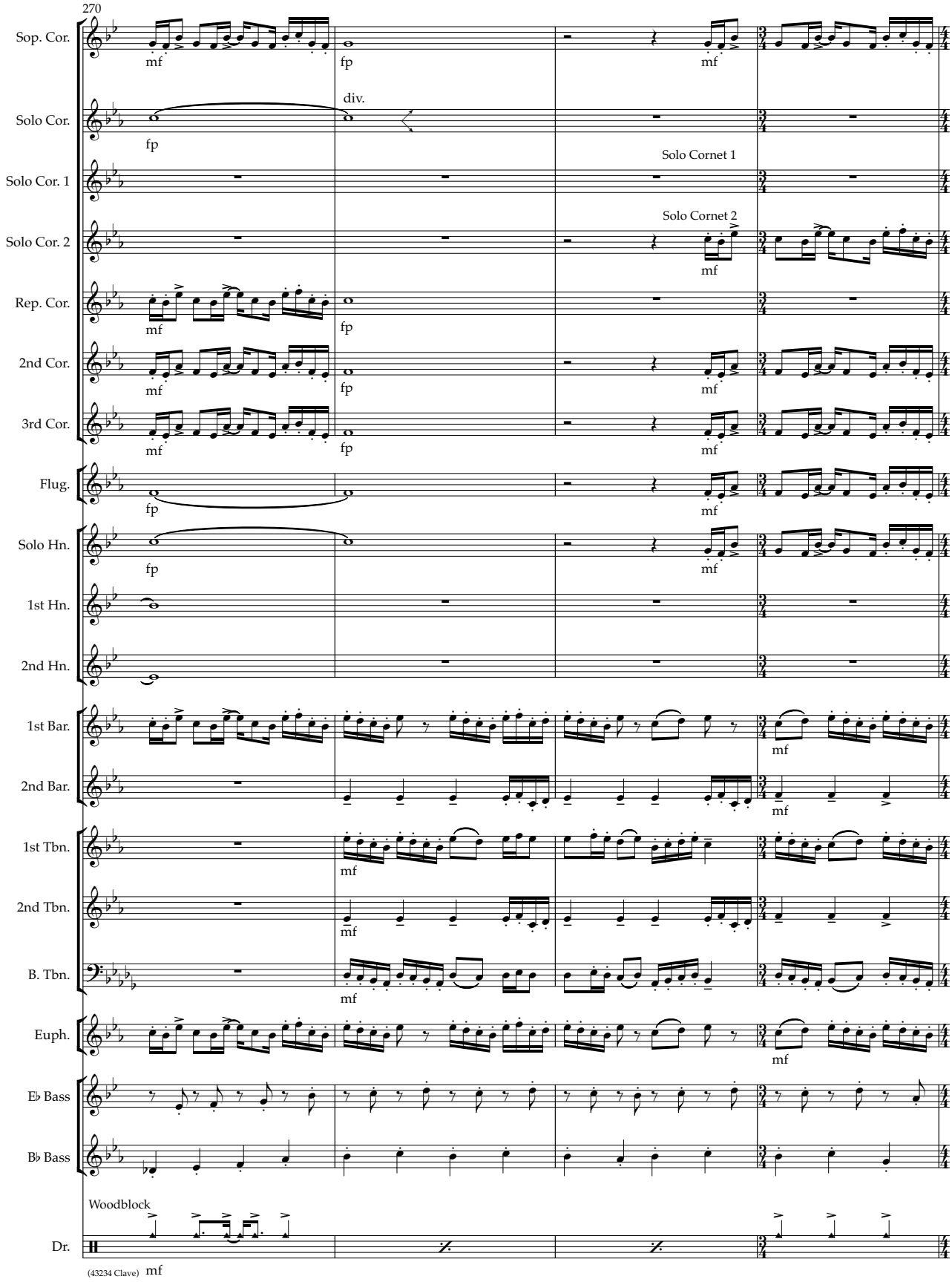

L
250
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
Tutti
mf
f
p
fp

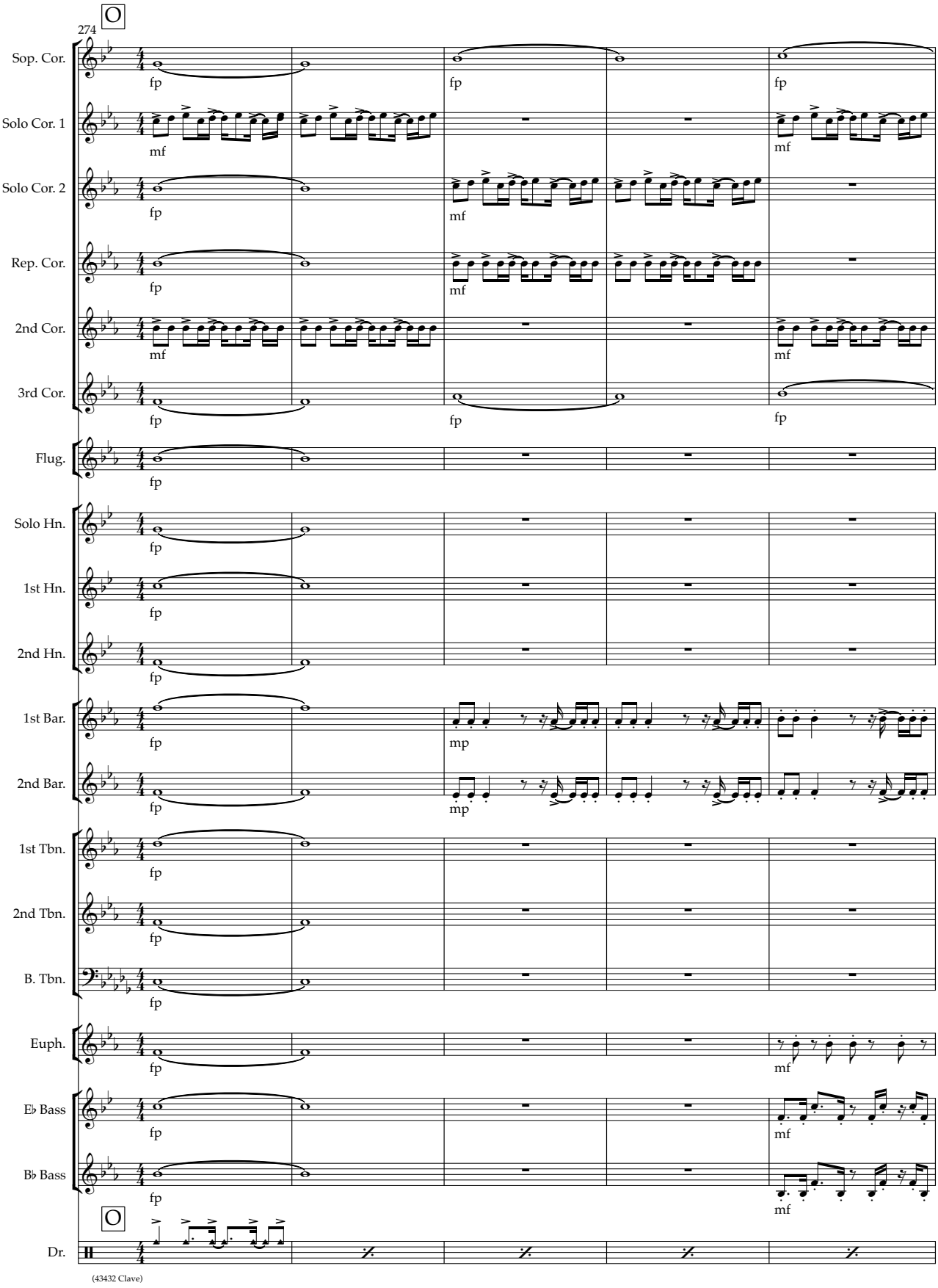

254
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
p
mf
fp
f

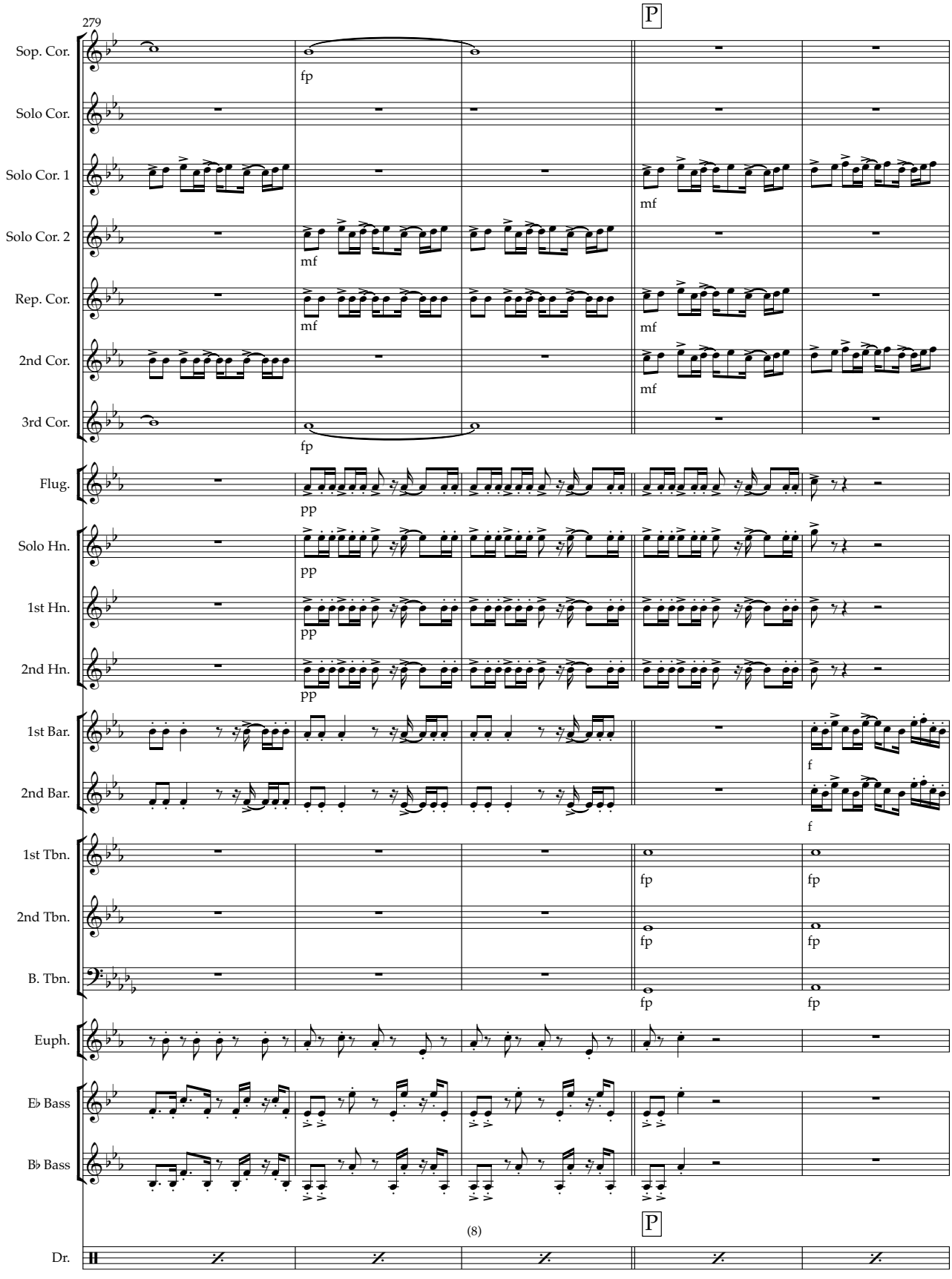

M
258
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
f
fp
mf
div.
unis.

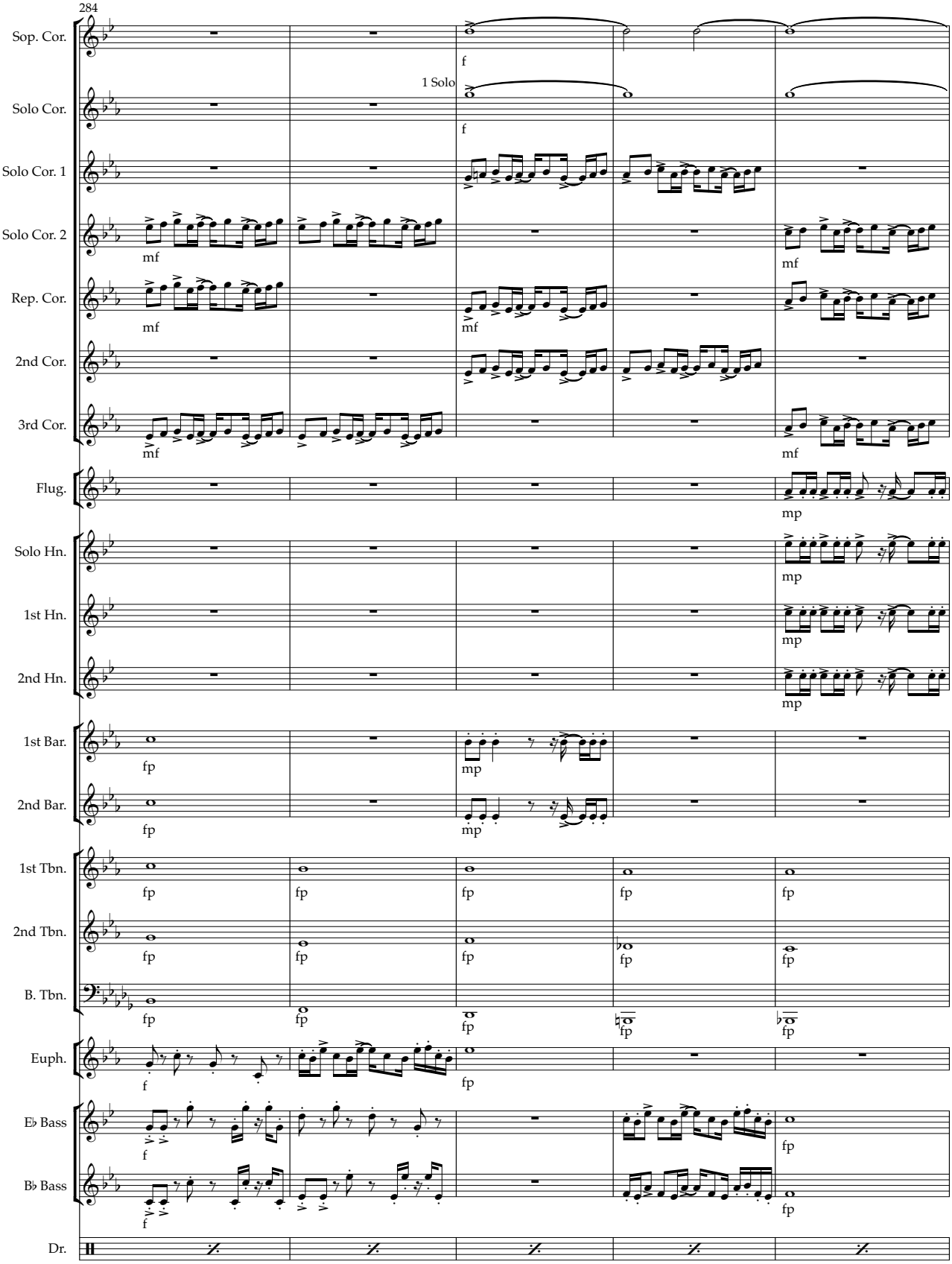

262
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Glock.
unis. div.
unis.
(Woodblock)

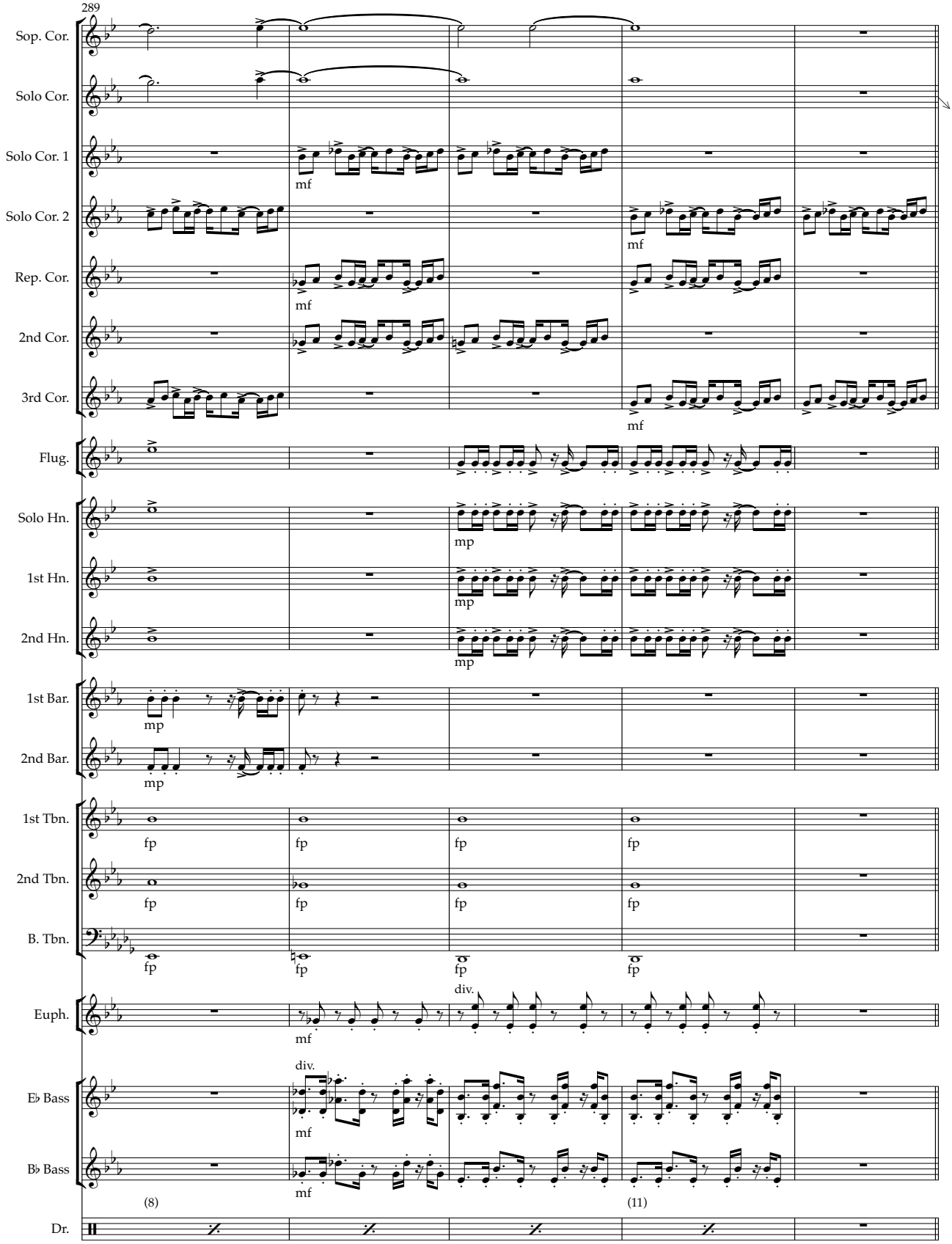

266
N
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
N
Dr.
mf
fp
mp
p
f

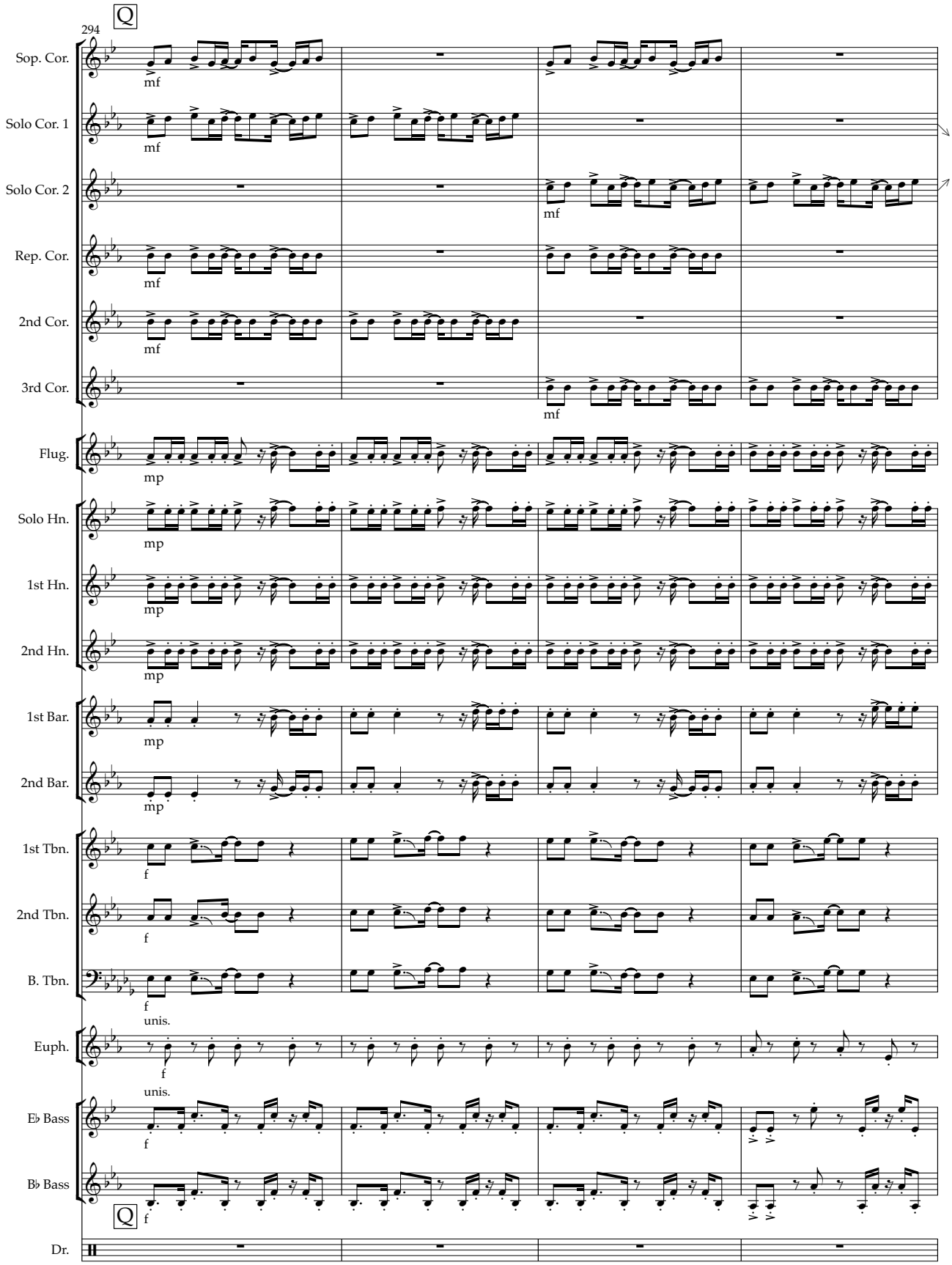

270
Sop. Cor.
Solo Cor.
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
div.
Solo Cornet 1
Solo Cornet 2
Woodblock
(43234 Clave)
mf
fp

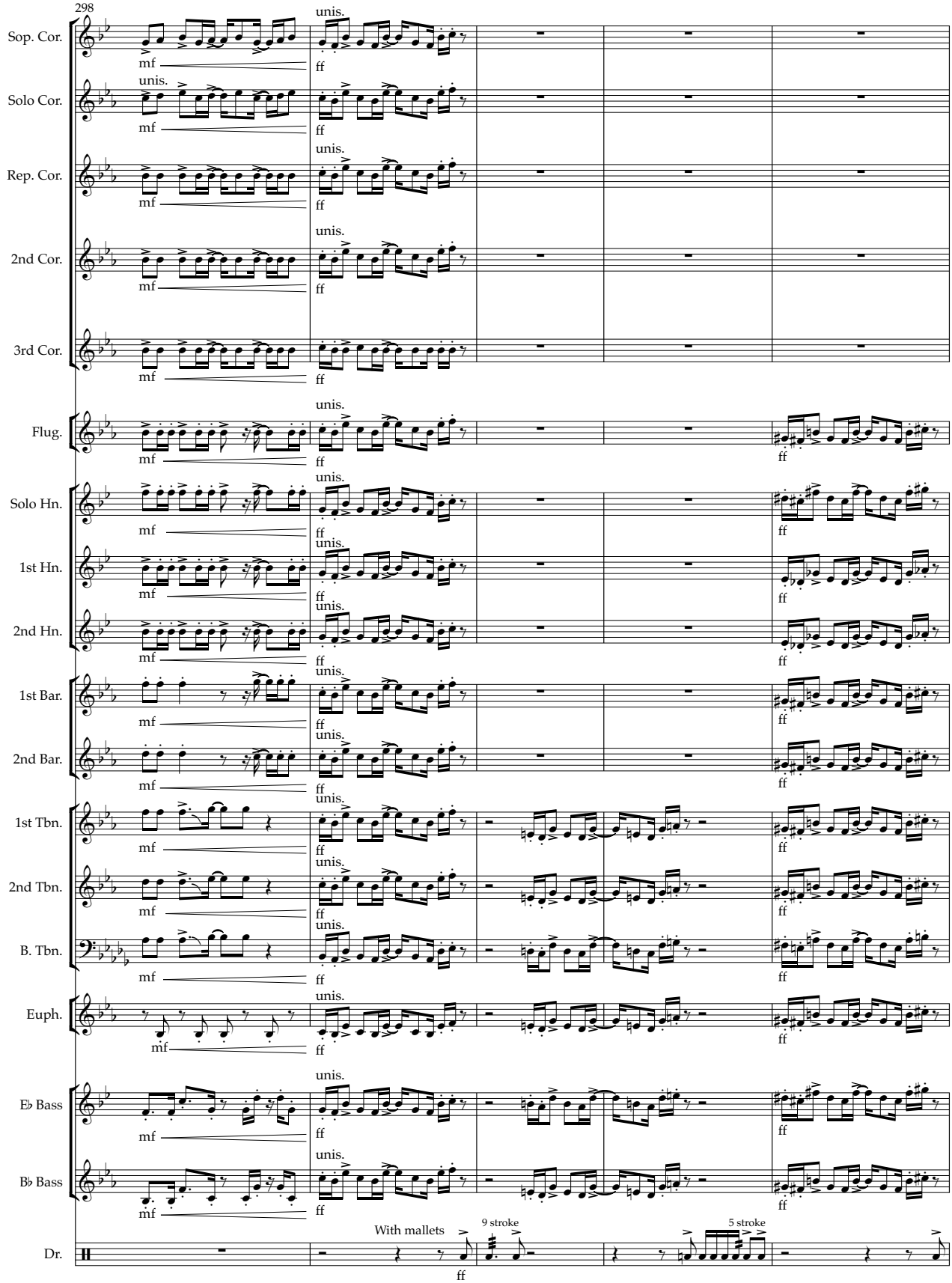

274
O
Sop. Cor.
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
fp
mf
mp
(43432 Clave)

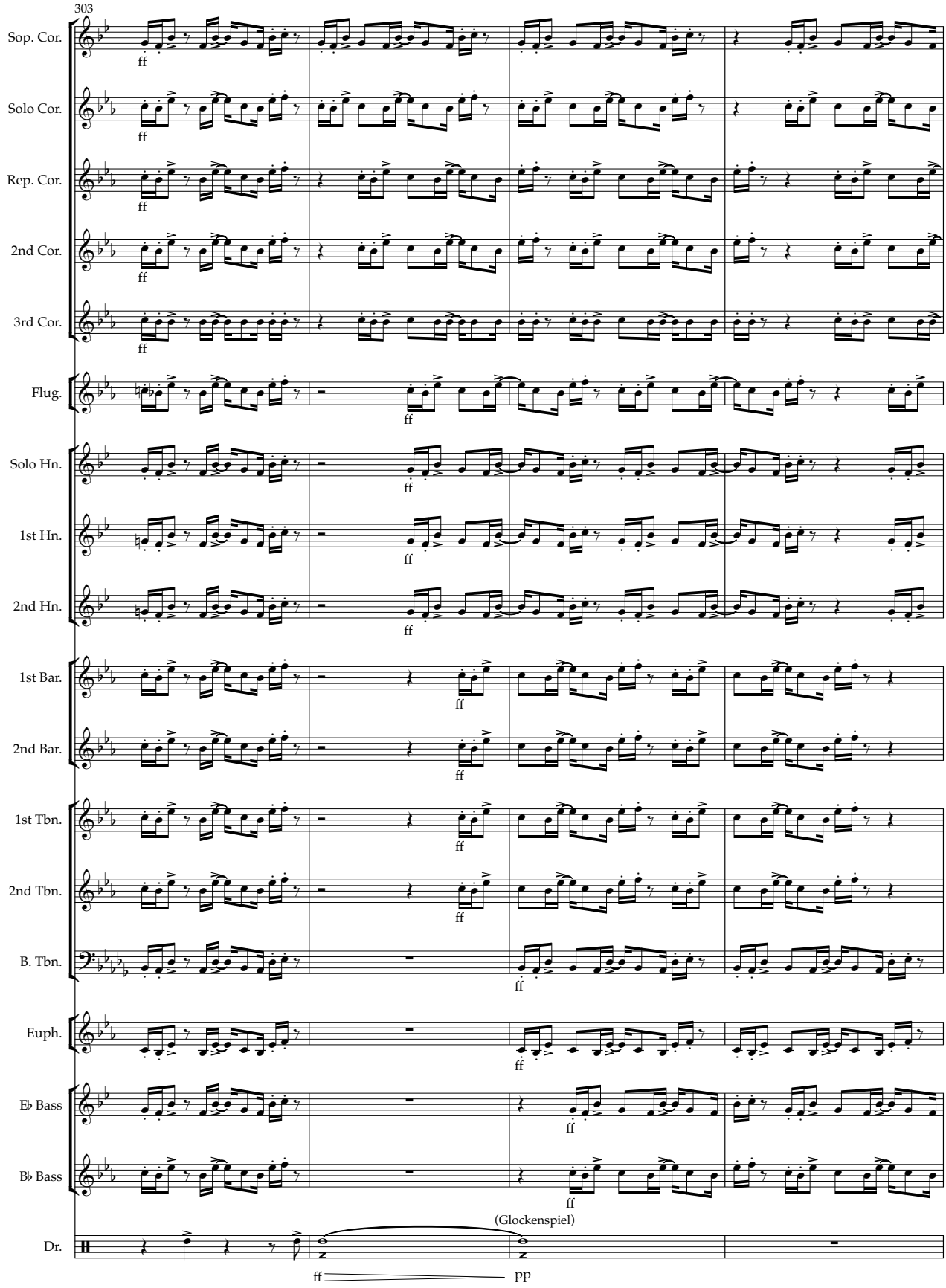

279
P
Sop. Cor.
Solo Cor.
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
fp
mf
pp
f
(8)
P

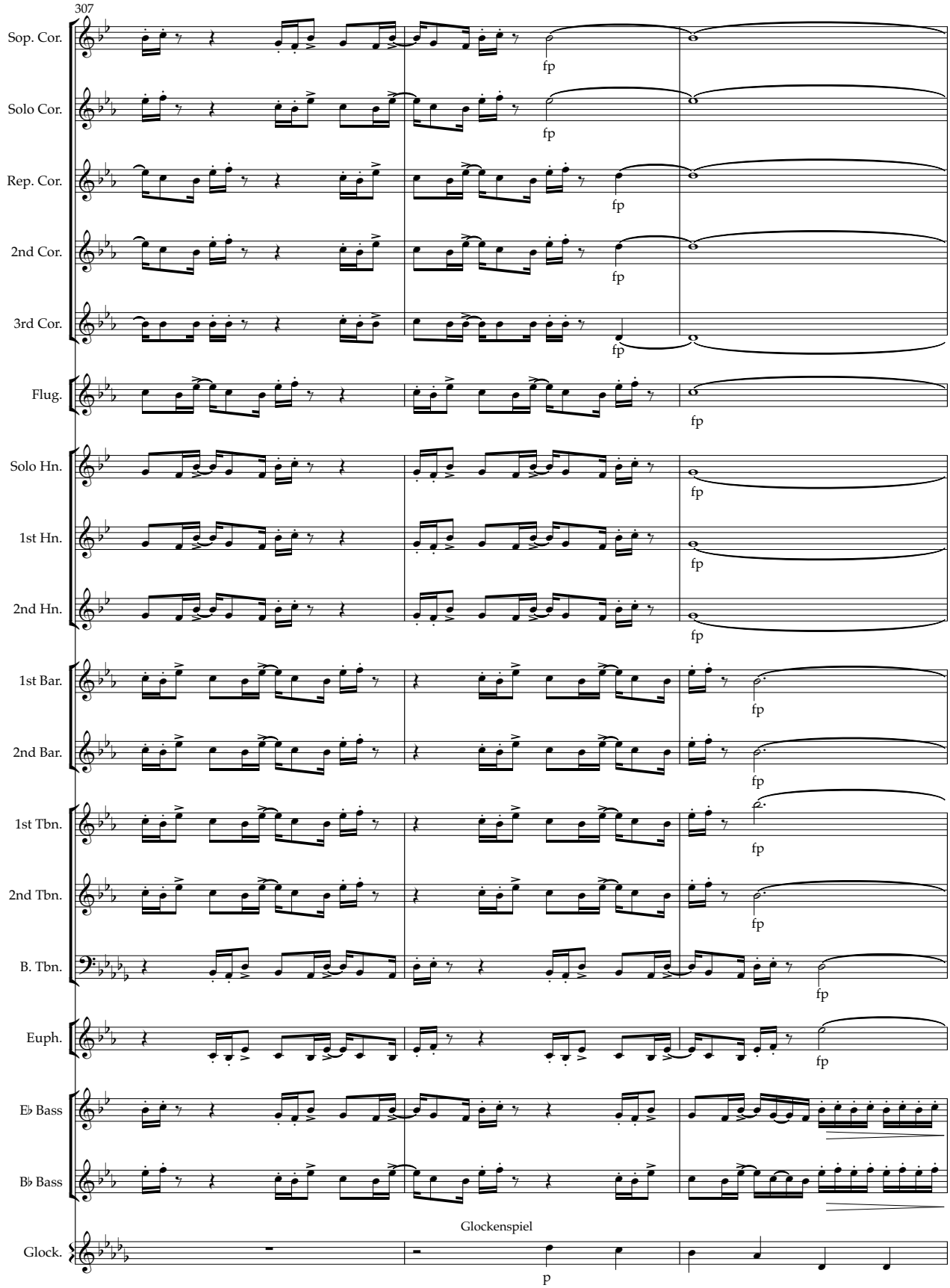

284
Sop. Cor.
Solo Cor.
1 Solo
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
f
mf
mp
fp

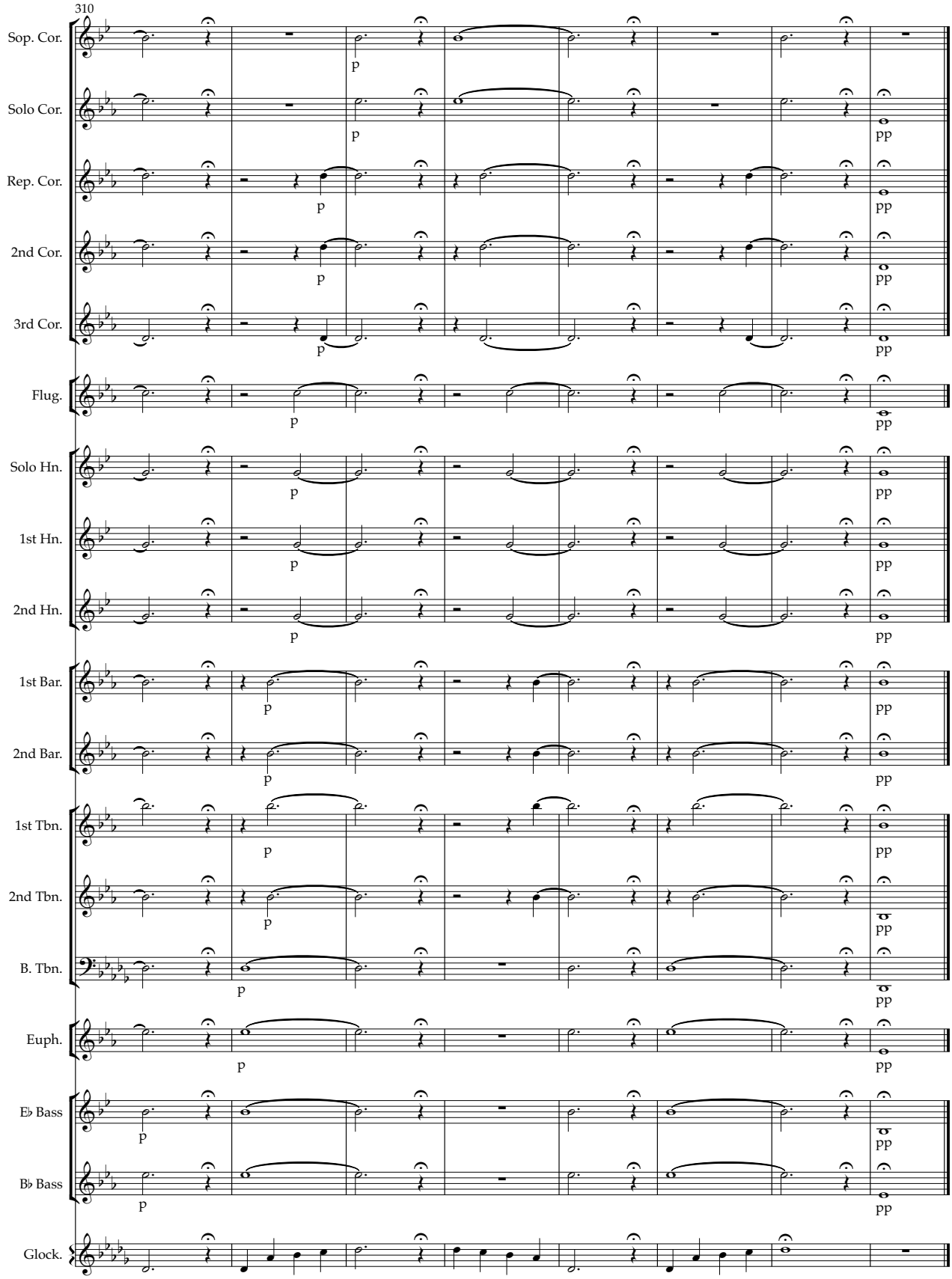

289
Sop. Cor.
Solo Cor.
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
mp
fp
div.
(8)
(11)


294
Q
Sop. Cor.
Solo Cor. 1
Solo Cor. 2
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Dr.
mf
mp
f
unis.


298
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.
E♭ Bass
B♭ Bass
Dr.
unis.
mf
ff
With mallets
9 stroke
5 stroke


303
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.
E♭ Bass
B♭ Bass
Dr.
ff
(Glockenspiel)
ff pp


307
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.
E♭ Bass
B♭ Bass
Glock.
fp
Glockenspiel
p


310
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.
E♭ Bass
B♭ Bass
Glock.
p
pp