

DIAL 'H' FOR HITCHCOCK

A Psychological Thriller for Brass Band

Nigel Clarke

INSTRUMENTATION

1 – Conductor's Full Score	1 – 1st Baritone	1 – Timpani
1 – Soprano Cornet	1 – 2nd Baritone	1 – Percussion 1
2 – Solo Cornet 1 & 2	1 – 1st Trombone	Tibetan Prayer Bowl [opt.], Large Orch.
2 – Solo Cornet 3 & 4	1 – 2nd Trombone	Triangle, Snare Drum, Suspended Cymbal,
1 – Repiano Cornet	1 – Bass Trombone	Bass Drum, Wind Chimes, Tam-Tam,
1 – 2nd Cornet 1	1 – 1st Euphonium	Xylophone, 3 Concert Toms
1 – 2nd Cornet 2	1 – 2nd Euphonium	1 – Percussion 2
1 – 3rd Cornet 1	1 – E♭ Bass 1	2 Suspended Cymbals, 3 Concert Toms,
1 – 3rd Cornet 2	1 – E♭ Bass 2	Tam-Tam, Triangle, Wind Chimes,
1 – Flugelhorn	1 – B♭ Bass 1	Brake Drum, Tam-Tam, Bass Drum,
1 – Solo Horn	1 – B♭ Bass 2	Siren [opt.]
1 – 1st Horn		1 – Percussion 3
1 – 2nd Horn		Vibraphone, Bass Drum, Tam-Tam, Clash
		Cymbals, Whip
		1 – Percussion 4
		Glockenspiel, Xylophone, 2 Tibetan Prayer
		Bowls [opt], Church Bell, Woodblock,
		Tubular Bells, Tam-Tam, Bass Drum,

PROGRAM NOTES

Written and dedicated to Dr Robert Childs, Frédéric Théodoloz and the Grimethorpe Colliery Band. The premiere of this work took place on 31 January 2016 at the Royal Northern College of Music Festival of Brass, Manchester, UK.

Dial 'H' for Hitchcock looks back to a golden era of cinema – and in particular a genre of film-making attributed to Sir Alfred Hitchcock, cinema's peerless master of suspense and psychological thrillers. In this era, men were portrayed as rugged but morally weak, liquor was strong, and the lit cigarette was a compulsory accessory. The heroines were never weak, but independent, willfully strong-minded as well as seductive with perfect hour glass figures and usually with something to hide. The unexpected was around every corner. There were many great composers of the silver screen who wrote for Hitchcock including Miklós Rózsa, Maurice Jarre, Henry Mancini, Ron Goodwin, Dimitri Tiomkin and most notably Hollywood's greatest film composer Bernard Herrmann who scored for Hitchcock: *Psycho*, *North by Northwest*, and *Vertigo*.

I have scored *Dial 'H' for Hitchcock* as if it were a Hitchcockesque film score full of drama, romance and suspense and including many references to what is happening in the plot. Each musical scene change is described using the title of a real-life film noir movie title from the past.

So sit back, pour yourself a Whiskey Sour on the rocks, light up a cigarette, and use your imagination!

-N.C.

SCENE TITLES

1. Danger Signal	8. His Kind of Woman & Tight Spot	15. Sleep My Love
2. Journey into Fear	9. Night Without Sleep	16. Leave Her to Heaven
3. Cry Danger	10. Sudden Danger	17. Night Beat
4. Pursued	11. Cause for Alarm	18. Out of the Past
5. Inside Job	12. Kiss Me Deadly	19. Dancing with Crime
6. Her Kind of Man	13. The Come On	20. Cry Vengeance
7. Without Warning	14. So Dark the Night	21. Unfaithfully Yours
		22. The Verdict

ABOUT THE COMPOSER

Nigel Clarke studied composition at the Royal Academy of Music with Paul Patterson, winning the Josiah Parker Prize (adjudicated by Sir Michael Tippett) and the Academy's highest distinction, the Queen's Commendation for Excellence. He gained his Doctor of Musical Arts from University of Salford. In 1997 Nigel joined the United States International Visitor Leadership Program sponsored by the US Information Agency. Nigel has previously held positions as Young Composer in Residence at the Hong Kong Academy for Performing Arts, Composition and Contemporary Music Tutor at the Royal Academy of Music, London, Head of Composition at the London College of Music and Media, visiting tutor at the Royal Northern College of Music, Associate Composer to the Black Dyke Band, Associate Composer to the Band of HM Grenadier Guards, Composer-in-Residence to the Marinierskapel der Koninklijke Marine (Marine Band of the Royal Netherlands Navy, Associate Composer to the Royal Military School of Music and Associate Composer to Brass Band Buizingen (in Belgium)). He is currently Composer to Bands Middle Tennessee State University Bands and International Composer in Association to the world famous Grimethorpe Colliery Band in the UK.

DIAL 'H' FOR HITCHCOCK

A Psychological Thriller for Brass Band

Nigel Clarke

Scene 1. Danger Signal

Senza Misura

Allegro ♩ = c.144

Solo (with Xylo.)

E♭ Soprano Cornet *p* *ritmico (quasi morse code)*

Solo B♭ Cornet I & II

Solo B♭ Cornet III & IV

Repiano B♭ Cornet *Con sord.* *pp leggero*

2nd B♭ Cornet I

2nd B♭ Cornet II *Con sord.* *pp leggero*

3rd B♭ Cornet I *Solo. Con sord.* *p* *pp*

3rd B♭ Cornet II *Con sord.* *pp*

B♭ Flugel Horn

Solo E♭ Horn *Solo. Con sord.* *p*

1st E♭ Horn *Con sord.* *pp*

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone *Con sord.* *pp leggero*

2nd B♭ Trombone *Con sord.* *pp leggero*

Bass Trombone *Large Thunder Tube (Optional)* *N.B. Improvise with Thunder Tube to create sound effects. Now and again let the metal coil touch the skin of the Thunder Tube giving an eerie metallic effect.*

1st B♭ Euphonium *pp* *p*

2nd B♭ Euphonium

E♭ Bass 1

E♭ Bass 2

BB♭ Bass 1

BB♭ Bass 2

Timpani

Percussion 1 *Tibetan Prayer Bowl (Optional) (or Tubular Bell using Triangle Beater)* *mf* *L.u.* *pp* *L.u.*

Percussion 2 *Large Suspended Cymbal (Susp. Cymb. - Use Beaters)* *pp*

Percussion 3 *Vibraphone (Vibra.) - Motor On* *pp* *Solo.* *p* *pp*

Percussion 4 *Glockenspiel (Glock)* *mf* *L.u.* *Xylophone (Xylo.)* *pp ritmico (like morse code) - With Sop. Cornet*

Sop. Eb Cnt. *ff* *ff* *f* *mf*

Solo Bb Cnt. I & II *ff* *f* *ff* *mf*

Solo Bb Cnt. III & IV *ff* *ff* *f* *mf*

Rep. Bb Cnt. *ff* *ff* *f* *mf*

2nd Bb Cnt. I *ff* *f* *f* *mf* *mf*

2nd Bb Cnt. II *ff* *ff* *f* *f* *mf* *mf*

3rd Bb Cnt. I *ff* *f* *ff* *f* *mf*

3rd Bb Cnt. II *ff* *ff* *f* *f* *mf* *mf*

Bb Fl. Hn. *ff* *f* *f* *mf*

S. Eb Hn. *ff* *ff* *f* *ff* *mf* *mf*

1st Eb Hn. *ff* *ff* *ff* *mf*

2nd Eb Hn. *ff* *ff* *ff* *mf*

1st Bb Bari. *ff* *ff* *f* *ff* *f* *f* *mf*

2nd Bb Bari. *ff* *ff* *f* *f* *mf* *Soli*

1st Bb Tbn. *ff* *ff* *f* *f* *mf* *Soli*

2nd Bb Tbn. *ff* *ff* *f* *f* *mf* *Soli*

B. Tbn. *ff* *ff* *f* *f*

1st Bb Euph. *ff* *ff* *ff* *f* *f* *mf*

2nd Bb Euph. *ff* *ff* *ff* *f* *f* *mf*

Eb Bass 1. *pesante* *mf*

Eb Bass 2. *pesante* *f* *mf*

BBb Bass 1. *pesante* *mf subito*

BBb Bass 2. *pesante* *mf subito*

Timp. *4:3* *f* *f subito*

Perc. 1 *f* *mp* *ff Lv*

Perc. 2 *4:3*

Perc. 3 *4:3* *f*

Perc. 4

B Scene 2. Journey into Fear

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

- Sop. Eb Cnt.
- Solo Bb Cnt. I & II
- Solo Bb Cnt. III & IV
- Rep. Bb Cnt.
- 2nd Bb Cnt. I.
- 2nd Bb Cnt. II.
- 3rd Bb Cnt. I.
- 3rd Bb Cnt. II.
- Bb Fl. Hn.
- S. Eb Hn.
- 1st Eb Hn.
- 2nd Eb Hn.
- 1st Bb Bari.
- 2nd Bb Bari.
- 1st Bb Tbn.
- 2nd Bb Tbn.
- B. Tbn.
- 1st Bb Euph.
- 2nd Bb Euph.
- Eb Bass 1.
- Eb Bass 2.
- BBb Bass 1.
- BBb Bass 2.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Key performance instructions include *ff*, *mf*, *f*, *gliss.*, *Soli*, and *mf subito*. Percussion parts include Tom Tom, High, Medium & Low (T.Tms - H.M. & L.) - Use S.Dr. Sticks, Tam-Tam (T. Tm.) - Use B.Dr Beater, and Xylo. The score is divided into measures 23, 24, 25, 26, and 27.

Sop. Eb Cnt. *f* *ff* *f* *ff*

Solo Bb Cnt. I & II *f* *ff* *f* *ff* 3.4 Solo Cnt. Cue

Solo Bb Cnt. III & IV *ff* *f* *f* *ff* 3.4

Rep. Bb Cnt. *f* *ff* *ff* *f* *ff* *f*

2nd Bb Cnt. I *ff* *f*

2nd Bb Cnt. II *ff* *f*

3rd Bb Cnt. I *ff* *f*

3rd Bb Cnt. II *ff* *f*

Bb Fl. Hn. *ff* *f* *ff* *f* *f subito*

S. Eb Hn. *ff* *f* *ff* *f* *f*

1st Eb Hn. *ff* *f* *ff* *f* *f*

2nd Eb Hn. *ff* *f* *ff* *f* *f*

1st Bb Bari. *f* *ff* *f* *ff* *f* *Soli*

2nd Bb Bari. *f* *ff* *f* *ff* *f* *Soli*

1st Bb Tbn. *f* *ff* *f* *ff* *f* *Soli* *gliss.*

2nd Bb Tbn. *f* *ff* *f* *ff* *f* *Soli* *gliss.*

B. Tbn. *f* *ff* *f* *ff* *f* *gliss.*

1st Bb Euph. *f* *ff*

2nd Bb Euph. *f* *ff*

Eb Bass 1. *f* *ff* *f* *ff* *f*

Eb Bass 2. *f* *ff* *f* *ff* *f*

BBb Bass 1. *f* *ff* *ff* *f* *ff* *f*

BBb Bass 2. *f* *ff* *ff* *f* *ff* *f*

Timp. *f* *ff* *f* *f*

Perc. 1 *f* *ff* *ff* *ff* *f* *S. Dr.*

Perc. 2 *ff* *ff* *ff* *ff* *f* *(T. Tms - H.M. & L.) - Use S. Dr. Sticks*

Perc. 3 *ff* *ff* *ff* *ff* *f* *Clash Cymbals (Cl. Cymb.)*

Perc. 4 *f* *ff* *ff* *ff* *f* *Xylo.*

28

29

30

31

32

D Più mosso ♩ = c.152
(Harsh and abrasive timbre!!)

Più mosso ♩ = c.156 (Subito!!)

Sop. Eb Cnt.

Solo Bb Cnt. I & II

Solo Bb Cnt. III & IV

Rep. Bb Cnt.

2nd Bb Cnt. I.

2nd Bb Cnt. II.

3rd Bb Cnt. I.

3rd Bb Cnt. II.

Bb Fl. Hn.

S. Eb Hn.

1st Eb Hn.

2nd Eb Hn.

1st Bb Bari.

2nd Bb Bari.

1st Bb Tbn.

2nd Bb Tbn.

B. Tbn.

1st Bb Euph.

2nd Bb Euph.

Eb Bass 1.

Eb Bass 2.

BBb Bass 1.

BBb Bass 2.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

42 *ff* 43 *ff* 44 *pp subito* 45 *mp* 46 *p subito*

E Scene 3. Cry Danger

Sop. Eb Cnt. *ff* *f* *ff* *f* *ff*

Solo Bb Cnt. I & II *ff marcato* *f* *ff* *f* *ff*

Solo Bb Cnt. III & IV *ff marcato* *f* *ff* *f* *ff*

Rep. Bb Cnt. *f* *ff* *f* *ff*

2nd Bb Cnt. I *ff marcato* *f* *ff* *marcato*

2nd Bb Cnt. II *ff marcato* *f* *ff*

3rd Bb Cnt. I *ff marcato* *f* *ff*

3rd Bb Cnt. II *ff marcato* *f* *ff*

Bb Fl. Hn. *ff marcato* *f* *ff* *f* *ff*

S. Eb Hn. *ff marcato* *f* *ff* *f* *ff*

1st Eb Hn. *ff marcato* *f* *ff* *f* *ff*

2nd Eb Hn. *ff marcato*

1st Bb Bari. *ff marcato* *f* *ff*

2nd Bb Bari. *ff marcato* *f* *ff*

1st Bb Tbn. *ff marcato* *f* *ff* *mf* *ff*

2nd Bb Tbn. *ff marcato*

B. Tbn. *ff*

1st Bb Euph. *ff marcato* *f* *ff* *mf* *ff*

2nd Bb Euph. *ff marcato* *f* *ff* *mf* *ff*

Eb Bass 1. *ff marcato* *f*

Eb Bass 2. *ff marcato* *f*

BBb Bass 1. *ff marcato* *f*

BBb Bass 2. *ff marcato* *f*

Timp. *ff marcato*

Perc. 1 *ff marcato* *f* *ff* *f* *ff*

Perc. 2 *Lu.* *ff* *Lu.* *f* *ff* *sec.*

Perc. 3 *Whip* *ff*

Perc. 4 *ff marcato*

F

Sop. Eb Cnt. *p* *f* *f* *dramatico* Solo *f*

Solo Bb Cnt. I & II *ff* *p* *f* *f* *dramatico* *f*

Solo Bb Cnt. III & IV *ff* *p* *f* *f* *dramatico* *f*

Rep. Bb Cnt. *ff* *p* *f* *f* *dramatico*

2nd Bb Cnt. I *ff* *f* (long half valve gliss) *gliss.*

2nd Bb Cnt. II *ff* *f* (long half valve gliss) *gliss.*

3rd Bb Cnt. I *ff* *f* (long half valve gliss) *gliss.*

3rd Bb Cnt. II *ff* *f* (long half valve gliss) *gliss.*

Bb Fl. Hn. *ff* *f* *dramatico* *p* *mp*

S. Eb Hn. *ff* *f* *dramatico* *p* *mp*

1st Eb Hn. *ff* *f* *dramatico* *p* *mp*

2nd Eb Hn. *ff* *f* *dramatico* *p* *mp*

1st Bb Bari. *ff* *f* *dramatico* *p* *mf* *p*

2nd Bb Bari. *ff* *f* *dramatico* *p* *mf* *p*

1st Bb Tbn. *ff* *f* *p*

2nd Bb Tbn. *ff* *f* *p*

B. Tbn. *ff* *f* *p*

1st Bb Euph. *f* *dramatico* *p*

2nd Bb Euph. *f* *dramatico* *p*

Eb Bass 1. *ff* *p* *ff*

Eb Bass 2. *ff* *p* *ff*

BBb Bass 1. *ff*

BBb Bass 2. *ff*

Timp. *ff* *p* *ff* Solo *f*

Perc. 1 *ff* *p* *ff* Solo *f* *pp*

Perc. 2 *ff* *pp*

Perc. 3 *ff* *pp*

Perc. 4 *ff*

(Harsh and abrasive timbre!!)

rall.

A tempo ♩ = c.144

Score for various instruments including Sop. Eb Cnt., Solo Bb Cnt. I & II, Solo Bb Cnt. III & IV, Rep. Bb Cnt., 2nd Bb Cnt. I, 2nd Bb Cnt. II, 3rd Bb Cnt. I, 3rd Bb Cnt. II, Bb Fl. Hn., S. Eb Hn., 1st Eb Hn., 2nd Eb Hn., 1st Bb Bari., 2nd Bb Bari., 1st Bb Tbn., 2nd Bb Tbn., B. Tbn., 1st Bb Euph., 2nd Bb Euph., Eb Bass 1, Eb Bass 2, BBb Bass 1, BBb Bass 2, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4.

Tempo markings: *p*, *ff*, *f*, *mf*, *mp*. Performance instructions include "1/2 tone fast trill" and "White note gliss".

Large numbers 3 and 4 are placed vertically on the score, likely indicating rehearsal marks or section divisions.

G Scene 4. Pursued

(Subito p!)

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

- Sop. Eb Cnt.
- Solo Bb Cnt. I & II
- Solo Bb Cnt. III & IV
- Rep. Bb Cnt.
- 2nd Bb Cnt. I.
- 2nd Bb Cnt. II.
- 3rd Bb Cnt. I.
- 3rd Bb Cnt. II.
- Bb Fl. Hn.
- S. Eb Hn.
- 1st Eb Hn.
- 2nd Eb Hn.
- 1st Bb Bari.
- 2nd Bb Bari.
- 1st Bb Tbn.
- 2nd Bb Tbn.
- B. Tbn.
- 1st Bb Euph.
- 2nd Bb Euph.
- Eb Bass 1.
- Eb Bass 2.
- BBb Bass 1.
- BBb Bass 2.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Key features of the score include:

- Time Signatures:** The score alternates between 3/4 and 4/4 time signatures, with large numbers '3' and '4' indicating the change.
- Dynamic Markings:** Includes *ff marcato*, *f*, *mf*, *p*, and *p subito*.
- Performance Instructions:** Includes '(Whip)' for Perc. 3 and 'L.u.' for Perc. 2.
- Rehearsal Marks:** Large numbers '67', '68', '69', and '70' are placed at the bottom of the page.

Musical score for 'DIAL 'H' FOR HITCHCOCK' by Nigel Clarke, page 17. The score includes parts for Sopranos, Solo Baritone, Repetitive Baritone, 2nd Baritone, 3rd Baritone, B♭ Flute, S. Eb Horn, 1st Eb Horn, 2nd Eb Horn, 1st B♭ Baritone, 2nd B♭ Baritone, 1st B♭ Trombone, 2nd B♭ Trombone, B. Trombone, 1st B♭ Euphonium, 2nd B♭ Euphonium, Eb Bass 1, Eb Bass 2, BB♭ Bass 1, BB♭ Bass 2, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is in 4/4 time and features dynamic markings such as *mf*, *p*, *f*, *ff*, and trills. Large numbers 3 and 4 are placed above the staves to indicate rehearsal or section markers.

H Scene 5. Inside Job

(Leggiero in style)

Sop. Eb Cnt. *p mp mf f ff*

Solo Bb Cnt. I & II *ff f ff f ff*

Solo Bb Cnt. III & IV *ff p p mp mp mf f ff*

Rep. Bb Cnt. *p mp mf ff*

2nd Bb Cnt. I *p leggiero mp mf f ff p*
Play in to music stand and away from the audience

2nd Bb Cnt. II *p leggiero mp mf f ff p*
Play in to music stand and away from the audience

3rd Bb Cnt. I *p leggiero mp mf f ff p*
Play in to music stand and away from the audience

3rd Bb Cnt. II *p leggiero mp mf f ff p*
Play in to music stand and away from the audience

Bb Fl. Hn. *ff p mp mf f ff f*

S. Eb Hn. *ff p mp mf f*

1st Eb Hn. *ff p mp mf f ff f*

2nd Eb Hn. *ff p mp mf f ff f*

1st Bb Bari. *mf f ff f*

2nd Bb Bari. *mf f ff f*

1st Bb Tbn. *mp leggiero mp ff f*

2nd Bb Tbn. *mp leggiero mp ff f*

B. Tbn. *mp leggiero mp ff*

1st Bb Euph. *ff f ff*

2nd Bb Euph. *ff f ff*

Eb Bass 1. *(ff)*

Eb Bass 2. *(ff)*

BBb Bass 1. *(ff)*

BBb Bass 2. *(ff)*

Timp. *(ff)*

Perc. 1 *p f p mp ff p*

Perc. 2 *mp mf Lu p*

Perc. 3 *B.Dr. ff*

Perc. 4 *p mp ff*

75 76 77 78

Play into music stand and away from the audience

Sop. E♭ Cnt. *p* *p* *mp*

Solo B♭ Cnt. I & II *p* *p*

Solo B♭ Cnt. III & IV *p* *p* *mp* 4. Play into music stand and away from the audience

Rep. B♭ Cnt. *mp* Play into music stand and away from the audience

2nd B♭ Cnt. I *p* *mp* *p*

2nd B♭ Cnt. II *p* *mp* *p*

3rd B♭ Cnt. I *p* *mp* *p*

3rd B♭ Cnt. II *p* *mp* *p*

B♭ Fl. Hn. *ff* *mf* *f* *ff* *p*

S. E♭ Hn. *ff* *mf* *f* *ff* *p*

1st E♭ Hn. *ff* *mf* *f* *ff* *p*

2nd E♭ Hn. *ff* *mf* *f* *ff* *p*

1st B♭ Bari. *ff* *mf* *f* *p* *mp* *p*

2nd B♭ Bari. *ff* *mf* *f* *p* *mp* *p*

1st B♭ Tbn. *ff* *mf* *f* *p* *mp* *p*

2nd B♭ Tbn. *ff* *mf* *f* *p* *mp* *p*

B. Tbn.

1st B♭ Euph. *p leggiero* *p* *p*

2nd B♭ Euph. *p leggiero* *p*

E♭ Bass 1.

E♭ Bass 2.

BB♭ Bass 1.

BB♭ Bass 2.

Timp. *p*

Perc. 1 *p*

Perc. 2 *p* *p*

Perc. 3 *p*

Perc. 4 *ff* *mf* *f* *mp* (white note gliss) *p*

79 80 81 82

I (Harsh and abrasive timbre!!)

1. Normal playing position

Solo.

mp *p* *mp*

Normal playing position

ff

Normal playing position

ff

mp *p* *ff subito*

Normal playing position

p *ff*

Normal playing position

p *ff*

Normal playing position

p *ff*

mp *p* *pp* *sf* *ff subito*

p *sf* *ff subito* *mp*

(p) *pp* *sf* *ff subito* *mp*

(p) *pp* *sf* *ff subito* *mp*

mp *p* *pp* *f* *sf* *p* *ff*

mp *p* *pp* *f* *sf* *p* *ff*

(p) *mf* *p* *p sf pp* *ff subito*

(p) *ff subito*

mf *p* *pp* *sf* *ff*

mp *p* *mp* *p* *f* *ff* *mp*

mp *p* *mp* *p* *f* *ff* *mp*

p *ff*

p *pp* *f* *ff*

p *pp* *f* *ff*

p *ff*

(p) *ff*

(p) *ff* *mp*

ff

ff

87 88 89 90