

The Septuagenarian

For B-A Grade Brass Band. By Graham Lloyd



Wayne Bowden OAM



Wayne Bowden OAM is a highly decorated soloist and was International soloist of the year at the Ern Keller Memorial competition in 1991. Winner of 8 Champion of Champions in a single 12-month period, Wayne was the Australian National Euphonium Champion 11 times, Victorian Euphonium Champion 19 times, and the Victorian Trombone Champion 3 times. In 1980 Wayne was written into the history books as the only Australian ever to have won both the Australian and New Zealand Champion of Champions in the same year. The Victorian Bands League has honoured Wayne by naming their Champion of Champions Trophy in recognition of his accomplishments as a soloist.

Wayne Bowden has represented Australia internationally in the Errol Mason Brass Musician of the Year on 2 occasions, recorded with the BBC in London in 1984 as a Euphonium soloist and performed in the 1984 Edinburgh Festival in Scotland. He has also performed with the Melbourne Symphony orchestra on Euphonium.

Wayne is frequently asked to adjudicate at solo and ensemble competitions as well as Eisteddfod's within Victoria, South Australia, and Tasmania. He has been guest conductor and trainer of many bands in Victoria, South Australia and Western Australia and has adjudicated jazz ensembles and wind bands at the Melbourne Bands Festival. Wayne was MD of many of the music camps run by the Victorian Bands League Inc.

Wayne retired from the position of Director of bands and brass lecturer at Geelong Grammar school, Corio campus in 2013 after 30 years in the position. He continues his commitment to brass bands and music as both a teacher at Gilson College, and a player in a number of community music ensembles.

Wayne has been conducting Brass and Concert Bands since the age of twenty-two. These include: Marist Brothers Bendigo, Strathfieldsaye Municipal, Moorabbin City, City of Dandenong, Geelong City, Malvern Brass, Diamond Valley Brass, Footscray Yarraville City Band, Camperdown Fire Brigade Band and the Melton Community Band.

From 1995 to 1998 Wayne was musical director of the Victorian State Youth brass band. He was MD of Sunshine Band from 2007 to 2013 and in 2011 was appointed MD of the famous Hawthorn Band. Wayne became the Musical Director of The Legends of Brass (2015 to present) and is also the Musical Director of the Sunshine Community Brass (2016 to present). He is also the Musical Director of the Heidelberg City Brass Band (2017 to present) and the Hobsons Bay City Band (wind band-2018 to present). Wayne has lectured in brass performance for Melbourne University and the Australian Guild of music.

Conductor's Notes

When Dianne Olsen, Wayne's partner, asked me to write a work to celebrate Wayne's 70th birthday it was clear to me from the start that I was going to have a lot of fun composing this work. Wayne and I have been great mates for decades and we have so many similarities in our lives that it's almost frightening. One clear similarity we have is our dedication to and curiosity about all things music. So,

in this composition I decided to add 'touches' to the score that I knew Wayne would really appreciate...and would go 'hunting for them'. So, for Wayne (and anyone else equally as curious): 1) I've based the main melodies on the letters of his name which, using a matrix of the alphabet alongside the musical alphabet, gave me two interesting motifs which I then used (and have highlighted a couple of times in some of the parts):

Bars 14 - 16

This figure, and similar rhythms occur throughout the march; 2) I've added an all too infrequent V-VI Interrupted Cadence in a minor key (they're everywhere in music literature in the major key, but not the minor key, so I've taken the opportunity to skew this oversight towards the minor key); 3) I've included a Neapolitan 6th; 4) a German 6th; 5) a Sequence; and 6) a Phrygian Cadence (Wayne and I have had many a chat about march composers and he's well aware that my favourite march composer is Kenneth Alford, and my favourite march of all time is *Army of the Nile*. I've nicked the Phrygian Cadence from *Army of the Nile* and added it into this march just for my fun and hopefully, for Wayne's amusement).

Dianne asked if I could utilise the tune of *Happy Birthday* in some way. Now, this was a tough thing to do because it's such a well-known and simple tune that to place it in the music as it 'stands' would potentially create a tawdry musical outcome, so, apart from the obvious usage of the tune in the introduction, I've 'hidden' it within the notes on a number of occasions. Here are two of those occasions:

Bar 35

Hap-py birthday

Soprano Cornet

Bar 104

Happy birth - ----- day to - - - you.

Solo Euphonium

I also managed to squeeze the year Wayne was born into the notes. The year, 1952, gives me a root, 9th, 5th and supertonic. This figure features mainly in the basses:

Bar 11

E♭ Bass

B♭ Bass

Finally, I couldn't help myself, but I added a real 'Lloyd-ism' and that's the three-part counterpoint figure that commences at bar 121 and climaxes on a V-VI interrupted cadence...in the major key, this time. The sequence is obvious, I'm sure you don't need me to point it out. *Graham Lloyd, April 2022*

The Septuagenarian

Commissioned by Dianne Olsen on the occasion of Wayne Bowden's 70th Birthday

Graham Lloyd



(J = 112)

Soprano Cornet

Solo Cornet I & II

Solo Cornets

Solo Cornet III & IV

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Solo Euphonium

1st Euphonium

E♭ Bass

B♭ Bass

Timpani

Mallets

S.D. & B.D.

Crash & Sus Cymbals

13

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

The musical score page features a grid of 21 staves, each representing a different instrument or voice part. The instruments listed on the left are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music is in common time and consists of two measures. Measure 1 starts with a rest for most parts, followed by entries from Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, and B♭ Bass. Measure 2 continues with entries from Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, and B♭ Bass. The vocal parts 'WAYNE' and 'BOWDEN' are written above the vocal lines in measure 2. Measure 1 ends with a dynamic 'p' (pianissimo). Measure 2 ends with a dynamic 'p' (pianissimo).

10

11

12

13

14

15

16

17

18

21

WAYNE BOWDEN

Sop. Cor. - *mf*

Solo Cor. I & II *mf*

Solo Cor. III & IV *mf*

Rep. Cor. *p*

2nd Cor. *mf*

3rd Cor. *p*

Flug. WAYNE BOWDEN

Solo Hn. *mf*

1st Hn. *p*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *p*

1st Trb. *p* *mf*

2nd Trb. *p* *mf*

B. Trb. *p* *mf*

Solo Euph. - *mf*

1st Euph. - *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Timp. *p* *mf*

Mal. *mf*

S.D. & B.D. *mf*

Cr. Sus. Cyms *(Sus Cym)* *mf* *(Crash Cyms)* *p*

32

Sheet music for orchestra, page 12, measures 11-12. The score includes parts for Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., Eb Bass, Bb Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music features dynamic markings such as *f*, *ff*, and *p*, and various performance techniques like grace notes and slurs.

40

Sheet music for orchestra, page 12, measures 11-12. The score includes parts for Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Eup., 1st Eup., Eb Bass, Bb Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms.

The music features dynamic markings such as *ff*, *p*, and *mf*. The first two measures show a rhythmic pattern of eighth and sixteenth notes. Measures 11 and 12 begin with a forte dynamic (*ff*) followed by eighth-note patterns. Measures 13 and 14 feature sixteenth-note patterns and eighth-note chords. Measures 15 and 16 conclude with eighth-note patterns and eighth-note chords.

48

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

The musical score page contains ten staves of music. The instruments listed on the left are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. Measure 48 begins with a dynamic of *mf*. The Solo Cor. I & II and Solo Cor. III & IV play eighth-note patterns. The Rep. Cor. and 2nd Cor. play eighth-note patterns. The 3rd Cor. and Flug. play eighth-note patterns. The Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., and Mal. all play eighth-note patterns. The S.D. & B.D. play eighth-note patterns. The Cr. Sus. Cyms play eighth-note patterns. Measures 49 through 52 are indicated at the bottom of the page.

44

45

46

47

48

49

50

51

52

56

67

Sheet music for orchestra, page 12, measures 11-12. The score includes parts for Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Eup., 1st Eup., Eb Bass, Bb Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music features dynamic markings such as *f*, *ff*, and *mf*. A large, semi-transparent watermark reading "DRYAD" is centered across the page.

71

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

The score page features ten staves of musical notation. The instruments listed are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. Measures 71 through 81 are shown, with measure 81 ending on a double bar line. Measure 82 begins with a single measure of the timpani and bass drums. The vocal parts (Sop. Cor., Solo Cor., Rep. Cor.) are mostly silent or play sustained notes. The woodwind section (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass) plays rhythmic patterns, often featuring eighth-note figures. The percussion section (Timp., Mal., S.D. & B.D., Cr. Sus. Cyms) provides harmonic support with sustained notes and rhythmic patterns. Measure 81 includes dynamic markings such as *p*, *mf*, and *N*. Measure 82 starts with a dynamic *p*.

81

71

72

73

74

75

76

77

78

79

80

81

82

89

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Tim.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

97

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Hap-py birth - - - day

Solo Hn.

Hap-py birth - - - day

1st Hn.

Hap-py birth - - - day

2nd Hn.

Hap-py birth - - - day

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

Hap-py birth - - - day

1st Euph.

Hap-py birth - - - day

E♭ Bass

B♭ Bass

Tim.

Mal.

mf

S.D. & B.D.

Cr. Sus. Cyms

101

105

113

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor. to you. ff

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. ff

2nd Bar. ff

1st Trb. ff

2nd Trb. ff

B. Trb. ff

Solo Eup. to you. ff

1st Eup. to you. ff

E Bass

B Bass

Tim.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

The musical score page features a grid of 18 staves, each representing a different instrument or voice part. The instruments listed on the left are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor. (with a 'to you.' instruction and 'ff' dynamic), Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar. (with 'ff'), 2nd Bar. (with 'ff'), 1st Trb. (with 'ff'), 2nd Trb. (with 'ff'), B. Trb. (with 'ff'), Solo Eup. (with 'to you.' and 'ff'), 1st Eup. (with 'to you.' and 'ff'), E Bass, B Bass, Tim., Mal., S.D. & B.D., and Cr. Sus. Cyms. The page is numbered 113 at the top right. Below the staff grid, there is a series of numbered boxes at the bottom, ranging from 106 to 115, likely indicating page numbers for the previous and next pages of the score.

106

107

108

109

110

111

112

113

114

115

121

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Tim.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

Sop. Cor.

Solo Cor.
I & II

Solo Cor.
III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Tim.

Mal.

S.D. & B.D.

Cr. Sus. Cyms



The musical score consists of 20 staves of music. The top section (measures 1-125) includes parts for Soprano Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Tim., Mal., S.D. & B.D., and Cr. Sus. Cyms. Measures 126-131 show the continuation of the score. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings like forte and piano.

DRAFT

132

Sop. Cor.
Solo Cor. I & II
Solo Cor. III & IV
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
B. Trb.
Solo Euph.
1st Euph.
E♭ Bass
B♭ Bass
Timp.
Mal.
S.D. & B.D.
Cr. Sus. Cyms.

140

148

Sop. Cor.

Solo Cor.
I & II

Solo Cor.
III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Tim.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

This page contains musical staves for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Tim., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music consists of two systems of four measures each. Measure 148 starts with a dynamic of ff. Measures 149 and 150 follow.

142

143

144

145

146

147

148

149

150

156

Sop. Cor.

Solo Cor.
I & II

Solo Cor.
III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

This page contains ten staves of musical notation for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music is in common time and consists of two systems. The first system (measures 151-155) features mostly eighth-note patterns. The second system (measures 156-160) includes sixteenth-note patterns and dynamic markings like forte (f) and piano (p). Measure 156 is marked with a rehearsal number '156' in a box at the top center. Measures 151 through 161 are numbered at the bottom of each staff respectively.

164

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

168

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The page is numbered 164 at the top center and 168 at the bottom right. A large, semi-transparent watermark reading 'PRAETOR' in a stylized font is centered over the page.

172

Sop. Cor.

Solo Cor. I & II

Solo Cor. III & IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Solo Euph.

1st Euph.

E♭ Bass

B♭ Bass

Timp.

Mal.

S.D. & B.D.

Cr. Sus. Cyms

ff

This page contains musical staves for various instruments: Sop. Cor., Solo Cor. I & II, Solo Cor. III & IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Solo Euph., 1st Euph., E♭ Bass, B♭ Bass, Timp., Mal., S.D. & B.D., and Cr. Sus. Cyms. The music is in common time, with a key signature of one sharp. The score is numbered 172 at the top left. A large, semi-transparent watermark reading 'DRAFT' in a stylized font is centered over the musical score. The dynamic marking 'ff' is located at the bottom right of the page.

171

172

173

174

175

176

177

178

179