



## **Drumming the Plain, The Horseman is Coming**

Kelly-Marie Murphy

### Instrumentation

Soprano Cornet  
Solo Cornets (div. 4)

Repiano Cornet

Cornet 2, 3

Flugelhorn

Solo Horn

Horn 1, 2

Baritone 1, 2

Trombone 1, 2

Bass Trombone

Euphonium

E $\flat$  Bass

B $\flat$  Bass

Timpani

Percussion I

(High, Medium, and Low Suspended Cymbals, Crotales, Bass Drum, Wood Block)

Percussion II

(Wind Machine, Glockenspiel, Triangle, Snare Drum, 5 Roto-toms, Crash Cymbal)

Duration: ca. 11 minutes

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With music described as “breathtaking” (Kitchener-Waterloo Record), “imaginative and expressive” (The National Post), “a pulse-pounding barrage on the senses” (The Globe and Mail), and “Bartok on steroids” (Birmingham News), Kelly-Marie Murphy’s voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada’s leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony

Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington D.C. area where she was designated "an alien of extraordinary ability" by the US Immigration and Naturalization Service, she is now based in Ottawa.

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DRUMMING THE PLAIN, THE HORSEMAN IS COMING was completed in 1992. It was one of the first pieces I wrote after moving to England to do my PhD at the University of Leeds. My teacher, Philip Wilby, is something of a legend in the British brass band world and he was very adamant that I learn something about the culture of Northern England and the tradition of brass banding in the UK while I was at Leeds.

The piece stays very much within the tradition of band music that was prevalent in the 80s and 90s – it has tunes, diatonic harmonies, careful use of percussion, and highlights the sections of the band. It really is a Young Canadian’s Guide to Brass Band! The piece is quite exuberant yet conservative, but I did learn a lot about scoring for band.

The title comes from a poem by Federico Garcia Lorca called *Romance De La Luna, Luna, Luna*. The line seemed to encapsulate for me the charging, surging, chromatic lines that drive the fast moments of the piece. I was already homesick for Calgary – mountains to the west, prairies to the east – after three months in Leeds, so the imagery of plains and horses was a powerful one for me.