

H.R.H. The Countess of Wessex

Concert March

by

Ian L. Mitchell

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Concert March for Wind Band

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H.R.H. The Countess of Wessex was commissioned by the Committee of the Army Musicians' Association.

This march could be seen as a companion piece to Sir Malcolm Arnold's H.R.H. The Duke of Cambridge.

Malcolm Arnold's march was written in 1957 to celebrate the centenary of Kneller Hall, and is named after the Founder of the school: Queen Victoria's Cousin, The Duke of Cambridge.

This piece has been written to acknowledge the closure of Kneller Hall in 2021, and is named after the Colonel-in-Chief of the Royal Corps of Army Music: H.R.H. The Countess of Wessex.

The march sets out in C minor, a key seen by Beethoven and Brahms as being dark and tragic, and changes to A flat major at the trio section, this new key was used by Elgar in his noble First Symphony. My idea being that it's possible for a good outcome to emerge from a seemingly tragic decision.

The trio theme is drawn directly from the opening theme, which is built on a series of rhythmic motifs growing in power as the piece progresses. The bridge section is the central section of the trio, and is distinctive as a development section; it links back to the Trio theme by use of quotations from the Quick March of the Royal Corps of Army Music, over a dominant preparation for return to the tonic key of A flat major.

The march ends optimistically, with a view of a new chapter of musical contribution to the British Army.

H.R.H. The Countess of Wessex

Dedicated to the Army Musicians' Association, in acknowledgement of the closure of Kneller Hall

Ian L. Mitchell

Maestoso, alla marcia (♩ = 108)

Instrumentation: Piccolo, 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, 1st Clarinet in B♭, 2nd Clarinet in B♭, 3rd Clarinet in B♭, Alto Clarinet in E♭, Bass Clarinet in B♭, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 1st Bassoon, 2nd Bassoon, 1st Horn in F, 2nd Horn in F, 3rd Horn in F, 4th Horn in F, 1st Cornet in B♭, 2nd Cornet in B♭, 3rd Cornet in B♭, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Tuba, Timpani (C, E, G), Side Drum, Bass Drum, Cymbals.

Tempo: Maestoso, alla marcia (♩ = 108)

Dynamic Markings: mp, mf, f, ff

Rehearsal Markers: (b)

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Picc. *p* *ff* *ff* *f*

1 Fl. *p* *ff* *ff* *mf* *mp*

2 Fl. *p* *ff* *ff* *f*

1 Ob. *p* *mf* *p* *ff* *ff* *mf* *mp*

2 Ob. *p* *ff* *ff* *f*

1 Cl. *p* *ff* *ff* *mf* *mp*

2 Cl. *p* *mf* *p* *ff* *ff* *mf* *mp*

3 Cl. *p* *mf* *p* *ff* *ff* *mf* *mp*

Alto Cl. *ff* *ff* *mf* *mp*

B. Cl. *p* *mf* *p* *ff* *ff* *mf* *mp*

1 Alto Sax. *p* *mf* *p* *ff* *ff* *f* *mf* *mp*

2 Alto Sax. *ff* *ff* *f* *mf* *mp*

Ten. Sax. *p* *ff* *ff* *f* *mf* *mp*

Bari. Sax. *ff* *ff* *f* *mf* *mp*

1 Bsn. *p* *p* *mf* *p* *ff* *ff* *mp*

2 Bsn. *p* *p* *mf* *p* *ff* *ff* *mp*

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

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

3 Hn. *p* *ff* *ff* *mf* *mp*

4 Hn. *p* *ff* *ff* *mf* *mp*

1 Cor. *p* *ff* *ff* *f* *mf* *mp*

2 Cor. *f* *p* *p* *mf* *p* *f* *p* *ff* *ff* *mf* *mp*

3 Cor. *ff* *ff* *mf* *mp*

1 Tbn. *f* *p* *f* *p* *ff* *ff* *f* *mf* *mp*

2 Tbn. *ff* *ff* *f* *mf* *mp*

B. Tbn. *p* *ff* *ff* *f* *mf* *mp*

Euph. *p* *ff* *ff* *f* *mf* *mp*

Tba. *p* *ff* *ff* *f* *mf* *mp*

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

S. D. *p* *ff* *f* *mf* *mp*

B. D. *ff* *f* *mf* *mp*

Cym. *ff*

A

A

27

Picc. *mf* *f* *ff* *mf* *p*

1 Fl. *mf* *f* *ff* *mf* *p*

2 Fl. *ff* *mf* *mf* *p* *mp* *p*

1 Ob. *mf* *f* *ff* *mf* *p*

2 Ob. *ff* *mf* *p* *mf* *p* *mp* *p*

1 Cl. *mf* *f* *ff* *mf* *p*

2 Cl. *mf* *f* *ff* *mf* *p*

3 Cl. *mf* *f* *ff* *mf* *p*

Alto Cl. *mf* *f* *ff* *mf* *p*

B. Cl. *mf* *f* *ff* *mf* *p* *mp* *p*

1 Alto Sax. *mf* *f* *ff* *mf* *p*

2 Alto Sax. *mf* *f* *ff* *mf* *p*

Ten. Sax. *mf* *f* *ff* *mf* *mp*

Bari. Sax. *f* *ff* *mf* *p*

1 Bsn. *mf* *f* *ff* *mf* *p* *mp* *p*

2 Bsn. *mf* *f* *ff* *mf* *p* *mp* *p*

1 Hn. *mf* *f* *ff* *mf* *p*

2 Hn. *mf* *f* *ff* *mf* *mp*

3 Hn. *mf* *f* *ff* *mf* *mp*

4 Hn. *mf* *f* *ff* *mf* *mp*

1 Cor. *mf* *f* *ff* *mf* *p*

2 Cor. *f* *ff* *mf*

3 Cor. *f* *ff* *mf*

1 Tbn. *mf* *f* *ff* *mf* *p*

2 Tbn. *mf* *f* *ff* *mf* *p*

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

Euph. *mf* *f* *ff* *mf* *p* *p* *pp* *p*

Tba. *mf* *f* *ff* *mf* *p*

Timp. *ff* *f* *mf* *p*

S. D. *mf* *f* *ff* *mp*

B. D. *mp* *mf* *f* *ff* *mf*

Cym. *mp* *mf* *f* *ff*

B

This page of a musical score, page 4, features 28 staves for various instruments. The instruments listed on the left are: Picc., 1 Fl., 2 Fl., 1 Ob., 2 Ob., 1 Cl., 2 Cl., 3 Cl., Alto Cl., B. Cl., 1 Alto Sax., 2 Alto Sax., Ten. Sax., Bari. Sax., 1 Bsn., 2 Bsn., 1 Hn., 2 Hn., 3 Hn., 4 Hn., 1 Cor., 2 Cor., 3 Cor., 1 Tbn., 2 Tbn., B. Tbn., Euph., Tba., Timp., S. D., B. D., and Cym. The score is written in a key signature of two flats and a common time signature. It includes dynamic markings such as *mf*, *p*, *mp*, *f*, *pp*, *mp sempre*, and *f*. The music is arranged in a standard orchestral layout, with woodwinds and strings in the upper staves and brass and percussion in the lower staves.

This page contains the musical score for a woodwind and percussion ensemble, starting at measure 55. The instruments listed on the left are: Picc., 1 Fl., 2 Fl., 1 Ob., 2 Ob., 1 Cl., 2 Cl., 3 Cl., Alto Cl., B. Cl., 1 Alto Sax., 2 Alto Sax., Ten. Sax., Bari. Sax., 1 Bsn., 2 Bsn., 1 Hn., 2 Hn., 3 Hn., 4 Hn., 1 Cor., 2 Cor., 3 Cor., 1 Tbn., 2 Tbn., B. Tbn., Euph., Tba., Timp., S. D., B. D., and Cym. The score is written in a common time signature with a key signature of two flats. It features a variety of dynamic markings including *p*, *ff*, *f*, *mp*, and *mf*. A rehearsal mark 'C' is placed above the first staff at the beginning of the page. The music includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and includes performance instructions like *tr* (trill) and *tr* (trill) with a wavy line above the notes.

69 D

Picc. *mf* *mp* *f* *mp* *f*

1 Fl. *mf* *mp* *f* *mp* *f* *ff* *3* *3*

2 Fl. *mf* *p* *f* *mp* *f* *ff* *3* *3*

1 Ob. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

2 Ob. *mf* *mp*

1 Cl. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

2 Cl. *mf* *mp* *p* *f* *mp* *f* *mp* *f*

3 Cl. *mf* *mp* *p* *f* *mp* *f* *mp* *f*

Alto Cl. *mf* *mp*

B. Cl. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

1 Alto Sax. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

2 Alto Sax. *mf* *mp* *f*

Ten. Sax. *mf* *mp* *f* *mp* *f* *mp* *f*

Bari. Sax. *mf* *mp*

1 Bsn. *mf* *mp* *p* *f* *mp* *f* *mp* *f*

2 Bsn. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

1 Hn. *mf* *mp* *f* *p* *f* *mp* *f* *mp* *f*

2 Hn. *mf* *mp* *f* *p* *f* *mp* *f* *mp* *f*

3 Hn. *mf* *mp* *p* *f* *mp* *f* *mp* *f*

4 Hn. *mf* *mp*

1 Cor. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

2 Cor. *mf* *mp* *f* *mp*

3 Cor. *mf* *f*

1 Tbn. *mf* *mp* *f* *mp* *f* *mp* *f* *mf* *f*

2 Tbn. *mf* *mp* *mp* *f* *mp* *f* *mf* *f*

B. Tbn. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

Euph. *mf* *mp* *f* *mp* *f* *mp* *f* *3* *f*

Tba. *mf* *mp* *mp* *f* *mp* *f* *mp* *f*

Timp. *mf* *mp* *mp* *f*

To Eb, C, Ab

S. D. *mf* *mp* *f* *mp* *f* *mp* *mp* *f*

B. D. *mf* *mp* *mp* *mf* *mf* *mp* *f*

Cym. *f*

81

Picc. *ff* *f* *mp* *f* *mp subito* *mf* *f* *ff*

1 Fl. *ff* *mp* *f* *mp subito* *mf* *f* *ff*

2 Fl. *ff* *mp* *f* *mp subito* *mf* *f* *ff*

1 Ob. *ff* *mp* *f* *mp subito* *mf* *f* *ff*

2 Ob. *ff* *ff* *f* *ff*

1 Cl. *ff* *mp* *f* *mp subito* *mf* *f* *ff*

2 Cl. *ff* *mp* *f* *mp subito* *ff*

3 Cl. *ff* *mp* *f* *mp subito* *ff*

Alto Cl. *f* *ff*

B. Cl. *ff* *mp* *f* *mp subito* *f* *ff*

1 Alto Sax. *ff* *mp* *f* *mp subito* *f* *ff*

2 Alto Sax. *ff* *mp* *f* *mp subito* *ff*

Ten. Sax. *ff* *mp* *f* *mp subito* *f* *ff*

Bari. Sax. *f* *ff*

1 Bsn. *ff* *mp* *f* *mp subito* *f* *ff*

2 Bsn. *ff* *mp* *f* *mp subito* *f* *ff*

1 Hn. *ff* *mp* *f* *mp subito* *f* *ff* *mp*

2 Hn. *ff* *mp* *f* *mp subito* *f* *ff* *mp*

3 Hn. *ff* *mp* *f* *mp subito* *f* *ff* *mp*

4 Hn. *ff* *f* *ff*

1 Cor. *ff* *mp* *f* *mp subito* *f* *ff* *mp*

2 Cor. *ff* *ff* *mp*

3 Cor. *ff* *ff* *mp*

1 Tbn. *ff* *f* *mp subito* *f* *ff* *mp*

2 Tbn. *ff* *f* *mp subito* *f* *ff*

B. Tbn. *ff* *mp* *f* *mp subito* *f* *ff*

Euph. *ff* *mp* *f* *mp subito* *f* *ff*

Tba. *ff* *mp* *f* *mp subito* *f* *ff*

Timp. *ff* *f* *ff*

S. D. *ff* *mp* *f* *mp subito* *f* *ff* *mp*

B. D. *ff* *f* *mf* *mp subito* *f* *ff*

Cym. *ff* *f* *mf* *mp subito* *f* *ff*

93 **E**

Picc. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Fl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Fl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Ob. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Ob. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Cl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Cl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 3 Cl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 Alto Cl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 B. Cl. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Alto Sax. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Alto Sax. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 Ten. Sax. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 Bari. Sax. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Bsn. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Bsn. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Hn. *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Hn. *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 3 Hn. *f* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 4 Hn. *mp* *f* *mp* *f* *mf* *f* *mf* *f* *ff*
 1 Cor. *f* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Cor. *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 3 Cor. *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 1 Tbn. *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*
 2 Tbn. *mp* *f* *mp* *f* *mf* *f* *mf* *f* *ff*
 B. Tbn. *mp* *f* *mp* *f* *mf* *f* *mf* *f* *ff*
 Euph. *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *ff*
 Tba. *mp* *f* *mp* *f* *mf* *f* *mf* *f* *ff*
 Timp. *mf* *f* *ff*
 S. D. *f* *mp* *f* *mf* *f* *ff*
 B. D. *mp* *f* *mp* *f* *mf* *f* *ff*
 Cym. *f* *f* *mf* *f* *ff*

F

105

Picc. *mp subito* *ff* *mf*

1 Fl. *mp subito* *ff* *mf*

2 Fl. *mp subito* *ff* *mf*

1 Ob. *mp subito* *ff* *mf*

2 Ob. *mp subito* *ff* *mf*

1 Cl. *mp subito* *ff* *mf*

2 Cl. *mp subito* *ff* *mf*

3 Cl. *mp subito* *ff* *mf*

Alto Cl. *mp subito* *ff* *mf*

B. Cl. *mp subito* *ff* *mf*

1 Alto Sax. *mp subito* *ff* *mf*

2 Alto Sax. *mp subito* *ff* *mf*

Ten. Sax. *mp subito* *ff* *mf*

Bari. Sax. *mp subito* *ff* *mf*

1 Bsn. *mp subito* *ff* *mf*

2 Bsn. *mp subito* *ff* *mf*

1 Hn. *mp subito* *ff* *mf*

2 Hn. *mp subito* *ff* *mf*

3 Hn. *mp subito* *ff* *mf*

4 Hn. *mp subito* *ff* *mf*

1 Cor. *mp subito* *ff* *mf*

2 Cor. *mp subito* *ff* *mf*

3 Cor. *mp subito* *ff* *mf*

1 Tbn. *mp subito* *ff* *mf*

2 Tbn. *mp subito* *ff* *mf*

B. Tbn. *mp subito* *ff* *mf*

Euph. *mp subito* *ff* *mf*

Tba. *mp subito* *ff* *mf*

Timp. *mp subito* *ff* *f* *ff*

S. D. *mp subito* *ff* *mf*

B. D. *mp subito* *ff* *f* *mf*

Cym. *mp subito* *ff* *f* *ff*

F

Tempo primo, più mosso (♩ = 120)

b

133

Picc. *ff* *ff* *ff*

1 Fl. *f* *ff* *ff*

2 Fl. *f* *ff* *ff*

1 Ob. *mf* *f* *ff* *ff*

2 Ob. *mf* *f* *ff* *ff*

1 Cl. *mf* *f* *ff* *ff*

2 Cl. *mf* *f* *ff* *ff*

3 Cl. *mf* *f* *ff* *ff*

Alto Cl. *mf* *f* *ff* *ff*

B. Cl. *mf* *f* *ff* *ff*

1 Alto Sax. *mf* *f* *ff* *ff*

2 Alto Sax. *mf* *f* *ff* *ff*

Ten. Sax. *ff* *ff* *ff* *ff*

Bari. Sax. *mf* *f* *ff* *ff*

1 Bsn. *f* *ff* *ff* *ff*

2 Bsn. *mf* *f* *ff* *ff*

1 Hn. *mf* *f* *ff* *ff*

2 Hn. *mf* *f* *ff* *ff*

3 Hn. *mf* *f* *ff* *ff*

4 Hn. *mf* *f* *ff* *ff*

1 Cor. *mf* *f* *ff* *ff*

2 Cor. *mf* *f* *ff* *ff*

3 Cor. *mf* *f* *ff* *ff*

1 Tbn. *mf* *f* *ff* *ff*

2 Tbn. *mf* *f* *ff* *ff*

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

Euph. *mf* *f* *ff* *ff*

Tba. *mf* *f* *ff* *ff*

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

Tempo primo, più mosso (♩ = 120)

S. D. *mf* *f* *ff* *ff*

B. D. *f* *ff* *ff* *ff*

Cym. *f* *ff* *ff* *ff*