

Trusted Guardians

Symphonic Suite for Wind Band

(2020)



by

Ian L. Mitchell

Trusted Guardians - Symphonic Suite for Wind Band
Composed by Ian L. Mitchell
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Jerusalem
Composed by C. Hubert H. Parry
Pub. J Curwen & Co., London 1916
Public Domain

Commissioned by
the Band of the Household Cavalry
with whom I served 10 years.

The Household Cavalry are the original *Trusted Guardians*.

Trusted Guardians

Symphonic Suite for Wind Band

(Duration: 20 minutes)

1. Past - Prologue
2. Present - Etiologue
3. Future - Epilogue

Some notes from the composer.....

This piece was commissioned by the Band of the Household Cavalry as part of very defined plans for a charity CD to be made towards the close of 2020.

Plans for the CD were tripartite:

The 75th anniversary of Victory in Europe Day, celebrating the British Armed Forces.
The Coronavirus pandemic, celebrating the UK Emergency Services, particularly the NHS.
A positive view into the future.

Straight away this looked to me like a three movement suite, the subject areas contained sufficient variety and connection to stand together as a set.

After discussions with the hierarchy at the Band, I started to look deeper and try to establish a strong concept.

I decided to use the hymn tune Jerusalem as common ground to all three movements, but in very different formats, in order to represent the heroes of the music.

In the first movement the theme occurs in a minor key as part of a battle scene depicting British Soldiers.

In the second movement the theme is much more obvious, and represents NHS paramedics, doctors, nurses, support staff and care home workers on their own front line, early in this battle a tradition took off across the UK, to step outside and applaud the heroes of the present at 8pm on Thursday evenings.

The final movement contains the entire hymn from start to finish. The music which approaches the hymn is uncertain, but grows stronger. The hymn is powerful, and the music which closes the suite is at peace, as it drifts into the distance.

So who are the heroes of this final movement? They could be the Armed Forces, the Emergency Services, they could be anyone, or someone, or a fictional character, or maybe even an aspiration. After all, the listener should take some responsibility for the final outcome.

Some areas of the score have been marked solo, however because the sizes of wind bands vary so much, conductors should be free to make musical judgments as to whether phrases should be played solo/tutti depending on the texture of the music, and the instrumentation of the band.

The conductor might also wish to consider whether to play all movements consecutively or not.
The composition allows for this, if required.

Instrumentation:
Piccolo
1st Flute
2nd Flute
Oboe
1st Clarinet
2nd Clarinet
3rd Clarinet
Bass Clarinet
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bassoon
1st Horn in F
2nd Horn in F
3rd Horn in F
1st Cornet
2nd Cornet
3rd Cornet
E flat (Cavalry/Natural) Trumpet (Off-stage or muted)
1st Trumpet
2nd Trumpet
1st Trombone
2nd Trombone
Bass Trombone
Euphonium
Tuba
Timpani
Snare Drum
Cymbals
(suspended and hand cymbals)
Large Concert Bass Drum
Tam-tam
Glockenspiel
Harp
Voices (Optional)
(any combination of male or female)

Trusted Guardians - Symphonic Suite for Wind

Full Score

1

I - Past - Prologue

"...You ask, what is our aim? I can answer in one word: Victory.
Victory at all costs - Victory in spite of all terror -
Victory, however long and hard the road may be,
for without victory there is no survival..." (Winston Churchill)

Ian L. Mitchell

"...this day of just triumph and proud sorrow..." (King George VI)

A Più mosso ($\downarrow = 60$)

0 Adagio ($\downarrow = 52$), alla marcia

A Più mosso ($\downarrow = 60$)

Adagio ($\downarrow = 52$), alla marcia

26

Più mosso ($\downarrow = 72$)

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl. *pp* *espress.*

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T-t.

Glock.

Hp.

con sord.

pp *con sord.*

pp

ppp

ppp

p

gliss.

pp

Più mosso ($\downarrow = 72$)

36

C Ritmico (♩ = 76)

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl. *pp*

2 Cl. *pp*

3 Cl. *pp*

B. Cl.

1 Alto Sax. *pp*

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *pp*

1 Hn. *pp*

2 Hn. *pp*

3 Hn. *pp*

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn. *pp*

2 Tbn. *pp*

B. Tbn. *pp*

Euph.

Tba. *pp*

Tim.

Tri.

S. D. *pp*

Cym.

B. D. *pp*

T.-t.

Glock.

Hp.

C Ritmico (♩ = 76)

46

Con intensità crescente (♩ = 84)

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

Eb. Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

Con intensità crescente (♩ = 84)

D Crescendo potere (♩ = 94)

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

61 7
 Picc. *ff*
 1 Fl. *ff*
 2 Fl. *ff*
 Ob. *ff*
 1 Cl. *ff*
 2 Cl.
 3 Cl.
 B. Cl.
 1 Alto Sax.
 2 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.
 1 Hn.
 2 Hn.
 3 Hn.
 Voices
 1 Cor.
 2 Cor.
 3 Cor.
 Eb Tpt.
 1 Tpt.
 2 Tpt. *ff*
 1 Tbn.
 2 Tbn.
 B. Tbn.
 Euph.
 Tba.
 Timp. *ff*
 Tri.
 S. D.
 Cym. *ff*
 B. D. *ff*
 T.-t. *ff*
 Glock. *ff*
 Hp.

E Maestoso (♩ = 102)

accel.

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T-t.

Glock.

Hp. *accel.*

F Allegro vivo ($\downarrow = 134$) ($\text{J} = \text{d}$)

68

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

Eb Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

[F] Allegro vivo ($\downarrow = 134$) ($\text{J} = \text{d}$)

86

G

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

G

ff — mf

ff — mf

104

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

Eb Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

125

[H] Freely, with pulse centred around $\downarrow = 56$

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

To be played off stage, or muted in plain view, at the conductor's preference

con sord. Not to be played in strict time with the band. Detached from the ensemble. Lontano.

mf

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

pp

tr

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

[H] Freely, with pulse centred around $\downarrow = 56$

rall.

I Tempo primo $\downarrow = 52$

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

Now in time with the conductor

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

rall.

I Tempo primo $\downarrow = 52$

165

Picc. *ppp*

1 Fl. *ppp*

2 Fl. *ppp*

Ob. *ppp*

1 Cl. *ppp*

2 Cl. *ppp*

3 Cl.

B. Cl.

1 Alto Sax. *ppp*

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. *ppp*

1 Hn. *ppp*

2 Hn. *ppp*

3 Hn. *ppp*

Voices

1 Cor. *ppp*

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt. *ppp*

2 Tpt.

1 Tbn. *ppp*

2 Tbn. *ppp*

B. Tbn. *ppp*

Euph.

Tba. *ppp*

Tim. *ppp*

Tri.

S. D.

Cym.

B. D. *pp*

T.-t.

Glock. *ppp*

Hp. *ppp*

"...how very little can be done under the spirit of fear..." Florence Nightingale
 "...there is never time in the future in which we will work out our salvation.
 The challenge is in the moment; the time is always now." James Baldwin

Adagio ($\downarrow = 52$)

Piccolo
 1st Flute
 2nd Flute
 Oboe
 1st Clarinet in B \flat
 2nd Clarinet in B \flat
 3rd Clarinet in B \flat
 Bass Clarinet in B \flat
pp semper
 1st Alto Saxophone
 2nd Alto Saxophone
 Tenor Saxophone
 Baritone Saxophone
 Bassoon
p *mf espress.* *p sotto voce* *p mf*
 1st Horn in F
 2nd Horn in F
 3rd Horn in F
 Voices
 1st Cornet in B \flat
 2nd Cornet in B \flat
 3rd Cornet in B \flat
 E \flat Cavalry Trumpet (Offstage/muted)
 1st Trumpet in B \flat
 2nd Trumpet in B \flat
 1st Trombone
 2nd Trombone
 Bass Trombone
 Euphonium
pp semper con sord.
 Tuba
pp semper
 Timpani
pp semper
 Triangle
 Snare Drum
 Cymbals
 Bass Drum
pp semper
 Tam-tam
pp semper
 Glockenspiel
 Harp
Adagio ($\downarrow = 52$)
pp semper

188 A Un poco più mosso ($\text{♩} = 60$) Ritmico ($\text{♩} = 72$) 17
 Picc. *mf* *ppp*
 1 Fl. *mf* *ppp*
 2 Fl. *p* *mf* *ppp*
 Ob. *mf* *ppp*
 1 Cl. *mf* *ppp* *p* espress.
 2 Cl. *p*
 3 Cl. *p* *mp*
 B. Cl. *p* *mp*
 1 Alto Sax. *p* *mp* *mf*
 2 Alto Sax. *p* *f* *mp* *f*
 Ten. Sax. *p* *mf*
 Bari. Sax. *p* *mf*
 Bsn. *pp* *pp* *mp* espress. *f*
 1 Hn. *pp* *mp* *mf* *f* *mp* *f*
 2 Hn. *mp* *mf*
 3 Hn. *mp* *mf*
 Voices *pp*
 1 Cor. *pp*
 2 Cor. *p*
 3 Cor. *p*
 Eb Tpt. *p*
 1 Tpt. con sord. *mf*
 2 Tpt. *p*
 1 Tbn. *mf* *p* *con sord.* *mf* *senza sord.* *mp* *f* *p*
 2 Tbn. *p* *con sord.* *mf* *senza sord.* *mp* *f* *p*
 B. Tbn. *p* *con sord.* *mf* *senza sord.* *mp* *f* *p*
 Euph. *p*
 Tba. *p* *senza sord.* *mp*
 Timp. *p* *mp*
 Tri. *p*
 S. D. *mp* *pp* *p* *mp* *p*
 Cym. *p*
 B. D. *p* *mp*
 T.t. *p* *mp*
 Glock. *mf* *ppp* *mp* *f* *mf* *f*
 Hp. *mf* *A Un poco più mosso ($\text{♩} = 60$)* *f* *Ritmico ($\text{♩} = 72$)* *mp*

199

Picc. *f*

1 Fl. *mf*

2 Fl.

Ob. *mp* *f*

1 Cl. *f*

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax. *mp* *f*

2 Alto Sax. *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mp* *f*

Bsn. *f*

1 Hn. *p* *mf*

2 Hn. *mp* *f*

3 Hn. *mp* *f*

Voices

1 Cor. *mf*

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt. *senza sord.* *mp* *f*

2 Tpt.

1 Tbn. *p* *mf*

2 Tbn. *mp* *f*

B. Tbn. *mp* *f*

Euph.

Tba.

Tim. *mf*

Tri.

S. D. *mp* *p*

Cym.

B. D.

T-t.

Glock. *mf*

Hp. *f* *Agitato (♩ = 84)* *accel.*

B *Agitato (♩ = 84)* *accel.*

210 C Allegro $\downarrow = 100$

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

C Allegro $\downarrow = 100$

221

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

230

Picc. *mf* *f* *espress.*

1 Fl. *f* *espress.*

2 Fl. *f* *espress.*

Ob. *f* *espress.*

1 Cl. *f* *espress.*

2 Cl. -

3 Cl. *f* *espress.*

B. Cl. -

1 Alto Sax. *f* *espress.*

2 Alto Sax. *mf* *f* *espress.*

Ten. Sax. *f* *espress.*

Bari. Sax. *f* *espress.*

Bsn. *f* *espress.*

1 Hn. *f* *espress.*

2 Hn. *f* *espress.*

3 Hn. *f* *espress.*

Voices -

1 Cor. *f* *espress.*

2 Cor. *mf* *f* *espress.*

3 Cor. *f* *espress.*

El. Tpt. -

1 Tpt. *f* *espress.*

2 Tpt. *mf* *f* *espress.*

1 Tbn. *mf* *f* *espress.*

2 Tbn. *mf* *f* *espress.*

B. Tbn. *f* *f* *espress.*

Euph. *f* *espress.*

Tba. *f* *espress.*

Tim. *mf* *f* *espress.*

Tri. -

S. D. *mf* *f* *espress.*

Cym. -

B. D. -

T.-t. *mf* *f* *espress.*

Glock. -

Hp. *f* *ff* *espress.*

239

Picc. *f*

1 Fl. *f*

2 Fl. *f*

Ob. *f*

1 Cl. *f*

2 Cl. *ff*

3 Cl. *ff*

B. Cl. *ff*

1 Alto Sax. *f*

2 Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

Voices

1 Cor. *f*

2 Cor. *f*

3 Cor. *f*

E♭ Tpt.

1 Tpt. *f*

2 Tpt. *f*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn. *f*

Euph.

Tba.

Timp. *p* — *f* *ff*

Tri.

S. D. *p* — *f*

Cym.

B. D.

T-t. *p* — *f* *p* — *ff*

Glock.

Hp. *mp* — *f* *D*

247

picc. *mp* *f* *mp* *ff* *f* *ff* *f*

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

2 Fl. *mp* *f* *mp* *f* *f* *f* *f*

Ob. *mp* *f* *mp* *f* *f* *f* *f*

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

2 Cl. *mp* *ff* *ff*

3 Cl. *mp* *ff* *ff*

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

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

2 Alto Sax. *mp*

Ten. Sax.

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

Bsn. *mp* *ff* *f*

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

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

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

Voices

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

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

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

Eb Tpt.

1 Tpt. *mp* *ff* *f* *f*

2 Tpt. *mp* *ff* *f* *f*

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

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

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

Euph. *mp* *ff* *f*

Tba. *mp* *ff* *f*

Timp.

Tri.

S. D.

Cym.

B. D. *p* *f* *mp*

T.-t.

Glock. *mp* *f* *mp* *ff* *f* *ff* *f*

Hp. *f* *ff* *rall.*

E Maestoso, meno mosso ($\downarrow = 72$)

Picc. *ff*

1 Fl. *ff* 5

2 Fl. *ff*

Ob. *ff*

1 Cl. 6 *ff* 7

2 Cl. *ff*

3 Cl. *ff*

B. Cl. *ff*

1 Alto Sax. *ff*

2 Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. *ff*

1 Hn. *ff* cuivre

2 Hn. *ff*

3 Hn. *ff* cuivre

Voices

1 Cor. *ff*

2 Cor. *ff*

3 Cor. *ff*

E♭ Tpt.

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

rall.

E Maestoso, meno mosso ($\downarrow = 72$)

rall.

276

Picc. 1 Fl. 2 Fl. Ob. 1 Cl. 2 Cl. 3 Cl. B. Cl. 1 Alto Sax. 2 Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Hn. 2 Hn. 3 Hn. Voices 1 Cor. 2 Cor. 3 Cor. E♭ Tpt. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. B. Tbn. Euph. Tba. Timp. Tri. S. D. Cym. B. D. T-t. Glock. Hp.

rall. *mf* *ppp*
p *mf* *ppp*
ppp *p* *ppp sotto voce* *p* *mf* *ppp*
p *mf* *p* *mf* *ppp*
pp *mf* *espress.* *p* *sotto voce* *p* *mf* *ppp*

pp *ppp*

(tr) *pp* *ppp*

rall.

"...study the past, if you would divine the future..." Confucius

Allegretto ($\downarrow = 72$)

Picc. $mp < mf pp$ $mp < mf^3$ $mp < mf$ mf^3 f mp^5 mf pp^5

1 Fl. $mp < mf pp$ $mp < mf^3$ $mp < mf$ pp $mp < mf^3$ f mp^5 $mf pp^5$

2 Fl.

Ob. pp mp^3 pp^3

1 Cl. $mp < mf pp$ $mp < mf$ $mp < mf pp$ $mp < mf pp$ f mp $mf pp$ $mp pp$

2 Cl.

3 Cl.

B. Cl. $mp < mf pp$ $mp < mf$ $mp < mf pp$ $mp < mf pp$ f mp $mf pp$ $mp pp$

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. $mp < mf pp$ $mp < mf$ $mp < mf pp$ $mp < mf f$ $mp mp mf pp$ $mp pp$

1 Hn. pp $mp pp$

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

Eb Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba. mp pp

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp. **Allegretto ($\downarrow = 72$)**

[A] Un poco piu mosso ($\downarrow = 80$)

mp pp

mf pp

[A] Un poco piu mosso ($\downarrow = 80$)

mf

B Poco agitato ($\downarrow = 94$)

C Alla marcia ($\text{♩} = 120$) 29

Picc. f
 1 Fl. f
 2 Fl.
 Ob. f
 1 Cl. f
 2 Cl. f
 3 Cl. f
 B. Cl. f
 1 Alto Sax. f
 2 Alto Sax. f
 Ten. Sax. f
 Bari. Sax. f
 Bsn. f
 1 Hn. f
 2 Hn. f
 3 Hn. f
 Voices
 1 Cor. f
 2 Cor. f
 3 Cor. f
 E. Tpt.
 1 Tpt. f
 2 Tpt. f
 1 Tbn. f
 2 Tbn. f
 B. Tbn. f
 Euph. f
 Tba. f
 Timp. f
 Tri. f
 S. D. f
 Cym. f
 B. D.
 T.-t.
 Glock.
 Hp. f

C
Alla marcia ($\text{♩} = 120$)
 f

30

Picc. 332 D

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

352

Picc. 1 Fl. 2 Fl. Ob. 1 Cl. 2 Cl. 3 Cl. B. Cl. 1 Alto Sax. 2 Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Hn. 2 Hn. 3 Hn. Voices 1 Cor. 2 Cor. 3 Cor. E♭ Tpt. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. B. Tbn. Euph. Tba. Timp. Tri. S. D. Cym. B. D. T.-t. Glock. Hp.

molto rall.

E Lento, ma animato ($\downarrow = 68$)

370

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T-t.

Glock.

Hp.

And did those feet in an- cient time_ walk up-on Eng-land's moun-tains green? And was the hol - y Lamb of God on Eng-land'splea-sant pas-tures seen? And did the

385

Picc. 1 Fl. 2 Fl. Ob. 1 Cl. 2 Cl. 3 Cl. B. Cl. 1 Alto Sax. 2 Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Hn. 2 Hn. 3 Hn. Voices

F

coun - te-nance Di vine shine forth up - on our cloud-ed hills? And was Je - ru - sa - lem buil - dedhere a - mong thesedark Sa - ta - nic mills?

Bring me my bow of burn-ing gold! Bring me my ar-rows of de - sire! Bring me my

1 Cor. 2 Cor. 3 Cor. Eb Tpt. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. B. Tbn. Euph. Tba. Timp. Tri. S. D. Cym. B. D. T.-t. Glock. Hp.

F

400

Picc. *ff* *p* *f* *ff* *rall.* *fff* *f* *f* *mp*

1 Fl. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

2 Fl. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

Ob. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

1 Cl. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

2 Cl. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

3 Cl. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

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

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

2 Alto Sax. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

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

Bari. Sax. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

Bsn. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

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

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

3 Hn. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

Voices *ff* *p* *f* *ff* *fff* *f* *f* *mp*

spear! O clouds un-fold! Bring me my Cha-ri-ot of Fire! I will not cease from men-tal fight; Nor shall my sword sleep in my hand Till we have built Je-ru-sa-lem In Eng-land's green and plea-sant land.

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

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

3 Cor. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

E♭ Tpt. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

1 Tpt. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

2 Tpt. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

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

2 Tbn. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

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

Euph. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

Tba. *ff* *p* *f* *ff* *fff* *f* *f* *mp*

Tim. *ff* *ff* *f* *ff* *ff* *f* *f* *mp*

Tri. *ff* *ff* *f* *ff* *ff* *f* *f* *mp*

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

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

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

T.-t. *ff* *ff* *f* *ff* *ff* *f* *f* *mp*

Glock. *ff* *ff* *f* *ff* *ff* *f* *f* *mp*

Hp. *ff* *ff* *f* *ff* *ff* *f* *f* *mp*

rall. G *Meno mosso (♩ = 60)*

415 *rall.*

H Adagio ($\downarrow = 44$)

Picc. 1 Fl. 2 Fl. Ob. 1 Cl. 2 Cl. 3 Cl. B. Cl. 1 Alto Sax. 2 Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1 Hn. 2 Hn. 3 Hn. Voices

1 Cor. 2 Cor. 3 Cor. E♭ Tpt. 1 Tpt. 2 Tpt. 1 Tbn. 2 Tbn. B. Tbn. Euph. Tba. Timp. Tri. S. D. Cym. B. D. T-t. Glock. Hp.

Glock. Hp.

rall.

A Adagio ($\downarrow = 44$)

426

Picc.

1 Fl.

2 Fl.

Ob.

1 Cl.

2 Cl.

3 Cl.

B. Cl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn.

1 Hn.

2 Hn.

3 Hn.

Voices

1 Cor.

2 Cor.

3 Cor.

E♭ Tpt.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Euph.

Tba.

Tim.

Tri.

S. D.

Cym.

B. D.

T.-t.

Glock.

Hp.

rall.