

# Peter Meechan

# Hougoumont

for Wind Orchestra

2013

Duration: c13'

## Instrumentation

Piccolo, 2 Flutes, Oboe, Bassoon

E<sup>b</sup> Clarinet, 4 Clarinets, Alto Clarinet, Bass Clarinet

2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

3 Bb Trumpets, 4 Horns in F, 2 Trombones, Bass Trombone, Euphonium, Tuba

Percussion (4 players) – Bass Drum, Glockenspiel, Marimba, Snare Drum, Suspended Cymbal,  
Tenor Drum, Timpani, Tubular Bells, Vibraphone, Xylophone

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Piccolo, 2 Flutes, Oboe, Bassoon

E♭ Clarinet, 4 Clarinets, Alto Clarinet, Bass Clarinet

2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

3 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, Euphonium, Tuba

Percussion (4 players) – Bass Drum, Glockenspiel, Marimba, Snare Drum, Suspended Cymbal,  
Tenor Drum, Timpani, Tubular Bells, Vibraphone, Xylophone

## Programme note

Commissioned by the Band of the Coldstream Guards to celebrate the 100th anniversary of the Coldstream Guards Association, **Hougoumont** is a work for band and narrator that tells the story of the battle at Hougoumont Farm, a battle which the Duke of Wellington himself said was the single battle that led to victory in the battle of Waterloo.

**Hougoumont** opens with a saxophone solo, a lone soldier, having wearily made their way to Quatre Bras, in desperate need of rest and sleep. Instead, the order comes through to move on to Hougoumont Farm.

The battle at Hougoumont follows, with musket fire heard in shock notes through the band. The final, sombre, passage reflects on the victory (the chorale in the brass) before reflecting on the 1500 casualties suffered in the battle.

The Band of the Coldstream Guards, conducted by their Director of Music Darren Wolfendale, gave the world première of **Hougoumont**, the first work written for them as their “composer in residence” on 14 February 2013, Cadogan Hall, London.



## **Before the music begins:**

June 17, 1815. The Duke of Wellington, in battle once more with Napoleon Bonaparte, ordered his troops to Quatre Bras, situated south of Brussels.

As the army reached their position there was a tremendous thunderstorm with torrential rain – within minutes everyone was soaked to the skin. There was no shelter, they had received no rations that day and they were exhausted, having marched almost non-stop for the previous two days.

Just as the men were settling down came the unwelcome order that the four light companies of the two Guards Brigades, including 2nd Battalion Coldstream Guards, were to move forward immediately and occupy the farm and orchard of Hougoumont.

The light companies had been the last to arrive at Quatre Bras, having been with the rear guard, and they were more exhausted than most. But they now set off in to the driving rain with the prospect of a sleepless night ahead.

Once the château and buildings were occupied, the men may well have thought that they would enjoy a comfortable night under cover, but they were soon disillusioned, for they were put to work fortifying the buildings in every way possible. All entrances were closed, and where possible, barricaded. Only the Great Gate was deliberately left open, so that reinforcements, supplies and ammunition could reach the farm from the main position behind.



## **Rehearsal figure G**

The torrential rain finally eased off as dawn broke on Sunday, June 18 and everyone 'stood to' ready for the expected French attack. It was a miserable, muddy morning, and 72000 sodden Allied troops faced and equally sodden 68000 French troops, a mere 1000 yards away across the valley.

All was set for the Battle of Waterloo.

The first attack against Hougoumont was made and as the French troops emerged from the wood, confident that Hougoumont was not within their grasp, they were stopped in their tracks. Between them and the farm was a thirty yard strip of open ground, swept by accurate musket fire from the windows and loopholed walls manned by the Coldstream.

Sweeping around, the French were attempting to force their way in through the Great Gate. Lieutenant Colonel Macdonell, who was in overall command of both Coldstream and Third Guards, had become aware of the danger that this posed, and shouted to three other Coldstream officers nearby to join him. They were followed by more, and by using their shoulders, they very slowly managed to push the two heavy doors together, holding them shut until the massive crossbar could be dropped into place.



## **Rehearsal figure S**

Following a brief lull for the defenders of Hougoumont, a new threat developed when the French began to shell the buildings with incendiary devices. Soon, many roofs were ablaze and it was not long before many of the buildings were alight too. Napoleon's hope that fire would succeed where his troops failed would be thwarted by the bravery of the Allied troops. Following a nine hour battle, the French disappeared into the woods where they had appeared from at dawn that same day.

Wellington would later declare that "The success of the Battle of Waterloo turned on the closing of the gate". He also went on to say that "You may depend upon it that no troops but the British could have held Hougoumont and only the best of them at that.

After a while the Coldstreamers in Hougoumont were ordered to move back and bivouac for the night in a field just behind the farm.

At Roll Call that evening there were many names read out that went unanswered.

The 2nd Battalion lost 348, while the Third Guards' casualties were 236. Altogether 6000 Allied troops were eventually involved in the defence of Hougoumont, suffering around 1500 casualties.



for The Band of the Coldstream Guards and their Director of Music, Major Darren Wolfendale

# Hougoumont

Peter Meechan

2013

Narrator: ...Only the Great Gate was deliberately left open, so that reinforcements, supplies and ammunition could reach the farm from the main position behind.

$\text{♩} = \text{c.} 96$

The musical score consists of 21 staves, each representing a different instrument or group of instruments. The instruments listed on the left side of the staves are:

- Piccolo
- Flute 1+2
- Oboe
- Bassoon
- Clarinet in E $\flat$
- Clarinet 1+2 in B $\flat$
- Clarinet 3+4 in B $\flat$   
(4th doubling Alto Clarinet)
- Bass Clarinet in B $\flat$
- Alto Saxophone 1+2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B $\flat$  1
- Trumpet in 2+3 B $\flat$
- Horn 1+3 in F
- Horn 2+4 in F
- Trombone 1+2
- Bass Trombone
- Euphonium
- Tuba
- Bass Drum/Timpani
- Glockenspiel/Snare Drum/Tam-tam/Tubular Bells/Vibraphone
- Vibraphone/Bass Drum
- Marimba/Xylophone/Snare Drum/Tenor Drum

Musical notation includes various rests, dynamic markings like  $\text{pp}$ , and specific performance instructions like "Glock" and "Vibes". The score is set in common time with a key signature of B $\flat$ .

A

6

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

*p*

*p*

*mf* *espress.*  
Alto Sax. 1

*mf* *espress.*

*p*

**A**

12

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

cresc.

cresc.

15

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.



C

Musical score page 25. The score includes parts for Picc., Fl. 1+2, Ob., Bsn., Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1+2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., B. D., Glock., Vib., and Mar. The score features various dynamic markings: **f**, **p**, **mf**, **mp**, **2+3**, **3+4**, and **25**. The instrumentation consists of woodwind, brass, and percussion sections.

31 **D**

Picc. -

Fl. 1+2 -

Ob. -

Bsn. *mf* *cresc.* *f cresc.*

E♭ Cl. -

Cl. 1+2 -

Cl. 3+4 *cresc.* *f cresc.* *f cresc.*

B. Cl. *mf* *cresc.* *f cresc.* *f cresc.*

Alto Sax. 1+2 -

T. Sax. -

Bari. Sax. *mf* *cresc.* *f cresc.*

Tpt. 1 *mf* *cresc.* *f cresc.*

Tpt. 2+3 *mf* *cresc.* *f cresc.*

Hn. 1+3 *mf* *cresc.* *f cresc.*

Hn. 2+4 *mf* *cresc.* *f cresc.*

Tbn. 1+2 *mf* *cresc.* *f cresc.*

B. Tbn. *mf* *cresc.* *f cresc.*

Euph. *mf* *cresc.* *f cresc.*

Tba. *mf* *cresc.* *f cresc.*

B. D. *mf* *cresc.* *f cresc.*

Glock. *mf* *cresc.* *f cresc.*

Vib. *mf* *cresc.* *f cresc.*

Mar. *mf* *cresc.* *f cresc.*

37

E

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

43

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

**F**

48

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

53

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

*dim.*

*p*

*mp dim.*

*p*

*dim.*

*pp*

57

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

*pp*

*pp*

**G** repeat as required

62

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

Narrator: ...They were followed by more, and by using their shoulders, they very slowly managed to push  
the two heavy doors together, holding them shut until the massive crossbar could be dropped into place

last time rall

Musical score for orchestra and choir, rehearsal mark 66. The score consists of 20 staves, each with a key signature of four flats. The instruments listed from top to bottom are: Picc., Fl. 1+2, Ob., Bsn., E♭ Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1+2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., B. D., Glock., Vib., and Mar. The vocal parts (Picc., Fl. 1+2, Ob., Bsn., E♭ Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1+2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., B. D., Glock., Vib.) have no notes in this section. The Marimba (Mar.) has a rhythmic pattern of eighth-note pairs starting in measure 1. The Narrator's part is described in the header text.

**H**

70

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

Glock.

Vib.

Mar.

pp cresc.

Snare Drum

Tenor Drum

pp cresc.

**I**

**80**  $\text{♩} = \text{c.}132$

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

S. D.

Vib.

T. D.

**p cresc. poco a poco**

**p cresc. poco a poco**

**p cresc. poco a poco**

**mf cresc.**

**mf cresc.**

**ffpp**

**tr**

**ffpp**

**tr**

**Vibes**

**pp cresc. poco a poco**

**Xylophone**

**p cresc. poco a poco**

86

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2 *mp cresc. poco a poco*

Cl. 3+4 *mp cresc. poco a poco*

B. Cl.

Alto Sax. 1+2 *mp cresc.*

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3 *1+3*  
*2+4*

Hn. 2+4 *mp* — *mf* — *mf* —

Tbn. 1+2

B. Tbn.

Euph.

Tba.

B. D.

S. D.

Vib.

Xyl.

90

Picc.

Fl. 1+2 *pp cresc.*

Ob. *pp cresc.*

Bsn. *mp cresc.*

Eb Cl.

Cl. 1+2 *pp cresc.*

Cl. 3+4 *pp cresc.*

B. Cl. *ff*

Alto Sax. 1+2 *ff*

T. Sax. *mp cresc.*

Bari. Sax. *mp cresc.*

Tpt. 1

Tpt. 2+3

Hn. 1+3 *ff* *p* *mp* *mf* *f* *f* *ff* *pp*

Hn. 2+4 *ff* *p* *mp* *mf* *f* *f* *ff* *pp*

Tbn. 1+2 *gliss.* *mf* *ff*

B. Tbn. *mf* *ff*

Euph.

Tba.

B. D. *ff*

S. D.

Vib. *pp cresc.*

Xyl. *pp cresc.*

J

94

Picc. —

Fl. 1+2 —

Ob. —

Bsn.  $\begin{array}{c} \text{F} \\ \text{ff} \end{array}$

El Cl. —

Cl. 1+2  $\begin{array}{c} \text{f} \\ \text{cresc.} \end{array}$

Cl. 3+4  $\begin{array}{c} \text{f} \\ \text{cresc.} \end{array}$

B. Cl. —

Alto Sax. 1+2  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

T. Sax.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Bari. Sax.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Tpt. 1  $\begin{array}{c} \text{ff} \\ \text{2+3} \end{array}$

Tpt. 2+3  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Hn. 1+3  $\begin{array}{c} \text{p} \\ \text{mp} \end{array}$

Hn. 2+4  $\begin{array}{c} \text{p} \\ \text{mp} \end{array}$

Tbn. 1+2  $\begin{array}{c} \text{gliss.} \\ \text{mf} \end{array}$

B. Tbn.  $\begin{array}{c} \text{gliss.} \\ \text{mf} \end{array}$

Euph.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Tba.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

B. D.  $\begin{array}{c} \text{Tam-tam} \\ \text{ff} \end{array}$

S. D.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Vib.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Xyl.  $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$



104 **K**

Picc. *ff*  
 Fl. 1+2  
 Ob. *ff*  
 Bsn. *ff*  
 Eb Cl. *ff*  
 Cl. 1+2  
 Cl. 3+4 *f cresc.*  
 B. Cl.  
 Alto Sax. 1+2  
 T. Sax.  
 Bari. Sax. *ff*  
 Tpt. 1 *ff*  
 Tpt. 2+3 *ff*  
 Hn. 1+3  
 Hn. 2+4  
 Tbn. 1+2  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp. *ff*  
 Tub. B. *ff*  
 B. D. *ff*  
 Xyl. *ff*





M

119

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.

125

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.

129

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.

133

**N**

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.

0

139

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.



Musical score for orchestra and band, page 148. The score includes parts for Picc., Fl. 1+2, Ob., Bsn., Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1+2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., Timp., Tub. B., B. D., and S. D. The score features a rhythmic pattern of eighth-note pairs followed by rests, with dynamic markings such as *sffz*, *p*, *mp*, and *cresc.*. Measure 1 consists of four measures of eighth-note pairs followed by rests. Measures 2-3 show a transition with dynamics *sffz*, *mp cresc.*, and *sffz*. Measures 4-5 show a continuation of the pattern with *sffz* and *mp cresc.* Measures 6-7 show a final transition with *sffz* and *sffz*.

**P**

151

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

S. D.

156

Picc. -

Fl. 1+2 *f cresc.* 3 3 3 3

Ob. -

Bsn. -

El. Cl. -

Cl. 1+2 *f cresc.* 3 3 3 3

Cl. 3+4 *f cresc.* 3 3 3 3

B. Cl. -

Alto Sax. 1+2 -

T. Sax. -

Bari. Sax. -

Tpt. 1 -

Tpt. 2+3 2+3

Hn. 1+3 3

Hn. 2+4 3

Tbn. 1+2  $\flat\circlearrowleft$

B. Tbn.  $\flat\circlearrowleft$

Eup.  $\flat\circlearrowleft$

Tba.  $\flat\circlearrowleft$

Tim. -

Tub. B. -

B. D.  $\ddot{\circ}$

S. D.  $\ddot{\circ}$

Xylophone

*ff*

Q

161

Picc. *f cresc.*

Fl. 1+2

Ob. *f cresc.*

Bsn.

E♭ Cl. *f cresc.*

Cl. 1+2 *f cresc.*

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Tub. B.

B. D.

Xyl.



**R**

171

Picc.

Fl. 1+2

Ob.

Bsn.

E♭ Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Tim.

Tub. B.

B. D.

S. D.

176

Picc. Fl. 1+2 Ob. Bsn. Eb Cl. Cl. 1+2 Cl. 3+4 B. Cl. Alto Sax. 1+2 T. Sax. Bari. Sax. Tpt. 1 Tpt. 2+3 Hn. 1+3 Hn. 2+4 Tbn. 1+2 B. Tbn. Euph. Tba. Timp. Tub. B. B. D. S. D.

slower ( $\text{♩} = \text{c.}104$ )

181

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vibraphone

Tub. B.

B. D.

S. D.

**S** repeat as required

186

last time only solo

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

B. D.

S. D.

Narrator: ...The 2nd Battalion lost 348, while the Third Guards' casualties were 236. Altogether 6000 Allied troops were eventually involved in the defence of Hougoumont, suffering around 1500 casualties.

last time rall // T  $\text{♩} = \text{c.72}$

193

last time rall // T  $\text{♩} = \text{c.72}$

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

B. D.

S. D.

200

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

B. D.

S. D.

**U**

209

Picc.

Fl. 1+2      *mf*  
1. solo

Ob.

Bsn.      *mp*

Eb Cl.

Cl. 1+2      *mp*

Cl. 3+4      *mp*

B. Cl.      *mp*

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3      *p*

Hn. 2+4      *p*

Tbn. 1+2

B. Tbn.

Euph.

Tba.      *p*

Timp.

Vib.

B. D.

S. D.

218

Picc.

Fl. 1+2

Ob. *mp express.*

Bsn.

E♭ Cl. *Ob.*  
*mp express.*

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

B. D.

S. D.

V free

225

This musical score page contains 21 staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Picc., Fl. 1+2, Ob., Bsn., Eb Cl., Cl. 1+2, Cl. 3+4, B. Cl., Alto Sax. 1+2, T. Sax., Bari. Sax., Tpt. 1, Tpt. 2+3, Hn. 1+3, Hn. 2+4, Tbn. 1+2, B. Tbn., Euph., Tba., Timp., Vib., B. D., and S. D. The score is set in common time and includes a key signature of four flats. Measure 225 begins with a dynamic of *mp*. The instrumentation is primarily woodwind and brass, with some percussive elements introduced later in the measure. The score concludes with a dynamic of *pp*.

*V free*

Picc.

Fl. 1+2

Ob.

Bsn.

Eb Cl.

Cl. 1+2

Cl. 3+4

B. Cl.

Alto Sax. 1+2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2+3

Hn. 1+3

Hn. 2+4

Tbn. 1+2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

B. D.

S. D.

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

Tubular Bells

*l.v.*

*mp*

*Bass Drum*

*pp*

