

# Solemn Procession

From the fourth movement of *A London Symphony*

*RALPH VAUGHAN WILLIAMS (1872–1958)*  
Arranged by *DOUGLAS E. WAGNER (ASCAP)*

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## INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Chimes/Bells)
- 1 Timpani  
(Tune G, D)
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 3 Percussion 2  
(Suspended Cymbal/Triangle/  
Crash Cymbals)

### WORLD PARTS

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- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

The second symphony of Vaughan Williams, which he titled *A London Symphony*, may occur to the listener at times as being program music, especially due to the easily recognizable quotes of Westminster Quarters and "street cries." The composer, however, did set the record straight after the first performance of the second edition in 1918 by stating that the work more rightly should be simply labeled, "Symphony by a Londoner." Dominating the fourth movement is a noble principal theme, reminiscent of the grand tradition of the British concert march. This excerpt makes a natural transition to the concert band idiom and results in a satisfying work in its own right. Vaughan Williams completed the symphony in 1913, revising it several times after its premiere performance. This arrangement was prepared from the second edition, released in 1920.

## NOTES TO THE CONDUCTOR

To facilitate ease of breath support for less experienced players, especially at this slow tempo, the arrangement progresses in two-measure phrases. Wind players should nonetheless be reminded to take a quick and deep breaths at the end of each phrase, being mindful not to cut the note preceding the rest unduly short. Light tonguing is called for throughout. An explanation of legato tonguing (as encountered first in the clarinet parts in measure 1) would be a good teaching point for the entire ensemble. Lastly, care should be taken not to permit players to accent the quarter notes following the quarter rests in accompaniment parts.



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# Solemn Procession

From the fourth movement of *A London Symphony*

FULL SCORE

Approx. Duration - 3:30

**Maestoso alla marcia (quasi lento)** ♩ = 66

By Ralph Vaughan Williams (1872-1958)

Arranged by Douglas E. Wagner (ASCAP)

Flute

Oboe

Bassoon

1  
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

1  
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion  
(Chimes/Bells)

Timpani

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Suspended Cymbal/  
Triangle/Crash Cymbals)

The musical score is written for a full orchestra. It begins with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. The tempo is marked 'Maestoso alla marcia (quasi lento)' with a metronome marking of ♩ = 66. The score is divided into four measures. The instruments listed on the left are: Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Mallet Percussion (Chimes/Bells), Timpani, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Suspended Cymbal, Triangle/Crash Cymbals). Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The Mallet Percussion part includes a 'Chimes' section starting in measure 2 with a dynamic of *mp*. The Percussion 1 part includes 'S.D.' (Snare Drum) in measure 4 with a dynamic of *p*. The Percussion 2 part includes 'B.D.' (Bass Drum) in measure 3 with a dynamic of *p*. The Timpani part has a 'Tune: G, C' marking in measure 1. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

1

2

3

4

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5

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

Bells *mp*

Susp. Cym. *p*

9

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *f*

2 Tpts. *f*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mf*

17

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

*mp*

*p*

Trgl.

*mp*

*p*

*mp*

*p*

*p*

*p*

*p*

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14 *mp* 15 16 17 18

21

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mp* *f*

Tpts. 2 *mp* *f*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. Bells *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 Susp. Cym. *mp*

*p* *mf*





Fl.

Ob.

Bsn.

1  
Cls.

2  
Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2  
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

*mf*

*mp*

33 37

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*p*

*mf*

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

Cls. 2 *mp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *mp*

Tpts. 2 *mp*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1 *p*

Perc. 2





Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym.

Perc. 2

*p*  $\longleftarrow$  *mf*

Fl. *rit.*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. Chimes *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Cr. Cyms. *f*

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