



# Chester

By William Billings

Arranged by Brad Pfeil (ASCAP)

## INSTRUMENTATION

1 Conductor	3 Trombone	8 1st Violin
2 1st Flute	1 Tuba	8 2nd Violin
2 Oboe	1 Mallet Percussion (Glockenspiel)	5 3rd Violin (Viola T.C.)
1 1st B $\flat$ Clarinet	1 Timpani (A-B $\flat$ -C-F)	5 Viola
1 2nd B $\flat$ Clarinet	2 Percussion 1 (Suspended Cymbal, Triangle)	5 Cello
2 Bassoon	2 Percussion 2 (Snare Drum, Crash Cymbals)	5 String Bass
1 B $\flat$ Bass Clarinet		
4 F Horn		
1 1st B $\flat$ Trumpet		
1 2nd B $\flat$ Trumpet		

Perfect for a first full orchestra experience, this arrangement provides all sections with melodic material to build technique. It also provides a great opportunity to talk about American musical heritage and the connection with our early founding fathers.

## PROGRAM NOTES

William Billings (1746–1800) was a major figure in the emergence of early American music and was friends with key revolutionary figures such as Samuel Adams and Paul Revere. *Chester* first appeared in “The New England Psalm Singer” in 1770. During the time of the American Revolution, *Chester* became immensely popular throughout the colonies. The song was named for a town in New England, but does not have any significant meaning with reference to that town. It was sung by colonists all across the emerging colonies at campfires and was played by the Continental Army on the march for freedom. The words expressed perfectly the desire for freedom during the time of the American Revolution. The song became an unofficial national anthem for the emerging nation.

This arrangement is intended for a first full orchestra experience. The most well known setting of *Chester* is William Schuman’s “New England Triptych” done in 1956–57, and includes three of Billings’ hymns.

*Let tyrants shake their iron rod,  
And Slav’ry clank her galling chains,  
We fear them not, We trust in God,  
New England’s God forever reigns.*

*The Foe comes on with haughty stride  
Our Troops advance with martial noise  
Their Vet’rans flee, before our Youth  
And Gen’rals yield to beardless Boys.*

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor



7

Fl. *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (B $\flat$  B. Cl.) *mf*

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp* <sup>x1</sup>

Str. Bass *mp*



Fl. *f*

Ob. *f*

Cls. I *f*

Cls. II *f*

Bsn. (B $\flat$  B. Cl.) *f*

Hn.

Tpts. I *mf*

Tpts. II *mf*

Tbn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

*mf* 19 20 21 22 23 24 *mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*



Fl.

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

25 26 27 28 29 30







Fl.

Ob.

I  
Cls.

II

Bsn.  
(B $\flat$  B. Cl.)

Hn.

I  
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

I  
Vns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

43 44 45 46 47 48

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vns. I

Vns. II

Vla. (Vln. III)

Cello

Str. Bass

rit.

rit.

55 56 57 58 59 60 61