



Guardians of the Golden Star

Symphonic March

By Timothy Loest

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo (Optional)
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone

- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 2 Mallet Percussion 1 (Bells)
- 2 Mallet Percussion 2 (Chimes/Xylophone)
- 2 Percussion 1 (Snare Drum, Bass Drum)
- 2 Percussion 2 (Crash Cymbals/Triangle)
- 2 Timpani

SUPPLEMENTAL and WORLD PARTS

Available for download from www.alfred.com/supplemental

- E \flat Alto Clarinet (B \flat Tenor Saxophone)
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- 1st E \flat Horn
- 2nd E \flat Horn
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- 3rd B \flat Trombone B.C.
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 3rd B \flat Trombone T.C.
- B \flat Baritone B.C.
- E \flat Tuba B.C.
- E \flat Tuba T.C.
- B \flat Tuba B.C.
- B \flat Tuba T.C.
- String Bass

PROGRAM NOTES

Guardians of the Golden Star commemorates our fallen soldiers and their brave Gold Star families. It was inspired by the true story of Pfc. James Howard Monroe, a U.S. Army medic whose valorous actions saved the lives of his comrades at the cost of his own.

Pfc. Monroe was killed in action on February 16, 1967, when his unit encountered a nighttime ambush. Without hesitation, Monroe responded immediately to urgent cries for help, moving forward through intense small-arms fire from one foxhole to another. Upon reaching his platoon sergeant's position, he promptly administered first aid to the radio operator, who was bleeding profusely. In a moment of extreme peril, a live grenade fell into their vicinity. Recognizing the imminent threat, Monroe shouted a warning and pushed his comrades out of harm's way before selflessly smothering the grenade with his body. Through his valorous actions, he saved the lives of others while sacrificing his own.

Pfc. Monroe was 22 years old at the time of his death and is buried at Wheaton Cemetery in Wheaton, Illinois. He was posthumously awarded the Medal of Honor, which was presented to his parents at the Pentagon on what would have been his 24th birthday, October 17, 1968. His medal is displayed at the Wheaton school named in his honor: James Howard Monroe Middle School. Monroe Middle School band director Jeffrey Novak commissioned this work, which premiered during the 2025–26 school year.

As we remember our fallen soldiers and their courageous families, let us never forget that we are the beneficiaries of their sacrifices and the guardians of their golden stars. Never forget them.

NOTES TO THE CONDUCTOR

This composition opens with a bass line ostinato that evokes the sound of marching feet—play it with intention, maintaining strict tempo. Throughout the piece, chimes toll eight times, symbolizing Pfc. Monroe’s eight valorous citations. Ensure that each toll resonates decisively. (Note that each toll is marked one dynamic level above its surrounding material.)

Transitioning into the dark key of C minor, the piece captures the weighty realization that a soldier may feel before entering combat. This section is invigorated by two trumpet solos that boldly proclaim fragments of “Reveille.” These bugle calls should be delivered with purpose and clarity.

As the piece progresses, there is a vibrant restatement of earlier themes, now enhanced by an intricate woodwind and mallet obbligato. It is crucial to rehearse this obbligato diligently until it flows with impeccable smoothness and precision. A bold percussion interlude leads into a final presentation of the main theme, this time elevated in the key of B flat major. Perform this section with a sense of triumph and grandeur.

The composition concludes quietly, honoring the souls of the fallen and entrusting them to the loving hands of God. Remind performers to listen attentively, allowing the ending to fade gracefully with controlled tapering.

As you perform this work, remember that it is more than music; it is a tribute. Play it with heart and conviction.

5

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

5

1 or 2 players (St. mute, like a distant echo)
mp *p* *mp*

1 or 2 players (St. mute, like a distant echo)
a2 *mp* *p* *mp*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

p *mp* *p*

p *mp* *p*

13 (Picc. tacet until measure 71)

Fls./Picc. 1 2 *mp* *a2*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 2 3 *mf* Tutti (open)

Hns. 1 2 *mf*

Tbns. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. 1 *mp* Bells (w/hard plastic mallets)

Mlt. Perc. 2 *mf*

Perc. 1 S.D. *mp* B.D. Cr. Cyms. *mp*

Perc. 2 *mp*

Timp. *mp*

17

Fls./Picc. 1 2

Ob.

Bsn.

1 2 3

Cls.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

17

1 2 3

Tpts.

1 2

Hns.

1 2 3

Tbns.

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

mp

damp.

Xyl. (w/medium plastic mallets)

mp

damp.

25

Fls./Picc. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl. *p*

A. Saxes. 1 2

T. Sax. *p*

Bar. Sax. *p*

25

Tpts. 1 2 3 *p*

Hns. 1 2 *p*

Tbns. 1 2 3 *p* *a2*

Euph. *p*

Tuba *p*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *p*

Perc. 2 *p*

Timp.

Fls./Picc. 1 2
 Ob.
 Bsn.
 Cls. 1 2 3
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Tpts. 1 2 3
 Hns. 1 2
 Tbns. 1 2 3
 Euph.
 Tuba
 Mlt. Perc. 1
 Mlt. Perc. 2
 Perc. 1
 Perc. 2
 Timp.

cresc. *f* *Boldly!* *a2* *ch.*

33

Fls./Picc. 1 2

Ob.

Bsn. *Boldly!*

Cls. 1 2 3 *a2*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

33

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *Boldly!* *Boldly!* *a2*

Euph. *Boldly!*

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

f

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

damp.

41

Fls./Picc. 1 2 *mp* *a2*

Ob. *mp*

Bsn. *mp* *mf* *mp* *mf* *mp*

Cls. 1 *mp*

2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

41

Tpts. 1

2 3

Hns. 1 *mp*

2 *mp*

Tbns. 1 *mp*

2 3 *mp*

Euph. *mp* *mf* *mp* *mf* *mp*

Tuba *mp*

Mlt. Perc. 1

Mlt. Perc. 2 Chimes *mf*

Perc. 1 *mp*

Perc. 2 Tri. *mp*

Timp.

45

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

45

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Soloist 1 (*Reville!*)
mf

Soloist 2 (St. mute, like a distant echo)
p *mp*

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

damp.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

Fls./Picc. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

The image shows a page of a musical score for a full orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fls./Picc. (1 and 2), Ob., Bsn., Cl. (1, 2, and 3), B. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1, 2, and 3), Hns. (1 and 2), Tbns. (1, 2, and 3), Euph., Tuba, Mlt. Perc. (1 and 2), Perc. (1 and 2), and Timp. The music is written in a key signature of one flat (B-flat) and a 2/2 time signature. The score covers measures 73, 74, 75, and 76. A large, semi-transparent red watermark with the text 'Preview Only' is overlaid diagonally across the entire page, from the bottom left to the top right.

Fls./Picc. 1 2 *-Picc. to end* 79

Ob. *mf*

Bsn. *mp*

Cls. 1 *mf*

2/3 *mf*

B. Cl. *mp*

A. Saxes. 1 2 *a2* *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 79

2/3

Hns. 1

2

Tbns. 1 *mp*

2/3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1 *mp*

Perc. 2

Timp. *mp*

Fls./Picc. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Timp.

pp ppp

pp ppp

pp ppp

pp ppp

pp ppp

damp. damp.

pp ppp