

young symphonic band series

Ancient Lands

By Barry Milner

Inspired by English and Irish folksongs, this lovely yet brooding composition uses both Dorian and Mixolydian modes. The melody is characteristic of music from long ago, and the quarter/eighth ostinato pattern is present throughout the piece, characteristic of a drone—ever insistent and perpetual—that is present in much of the folk music of England, Scotland, and Ireland.

INSTRUMENTATION

1 — Conductor Score	4 — 1st B♭ Trumpet
10 — Flute	4 — 2nd B♭ Trumpet
2 — Oboe	2 — F Horn
2 — Bassoon	3 — 1st Trombone
6 — 1st B♭ Clarinet	3 — 2nd Trombone
6 — 2nd B♭ Clarinet	2 — Euphonium
2 — B♭ Bass Clarinet	1 — Euphonium T.C.
2 — 1st E♭ Alto Saxophone	4 — Tuba
2 — 2nd E♭ Alto Saxophone	Percussion – 5 players:
2 — B♭ Tenor Saxophone	1 — Marimba
1 — E♭ Baritone Saxophone	1 — Bass Drum
	2 — Cymbals (Finger Cymbals, Suspended Cymbal)
	1 — Timpani

WORLD PARTS

available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
1st Trombone in B♭ T.C.
2nd Trombone in B♭ T.C.
1st Trombone in B♭ B.C.
2nd Trombone in B♭ B.C.
Euphonium in B♭ B.C.
Tuba in B♭ T.C.
Tuba in B♭ B.C.
Tuba in E♭ T.C.
Tuba in E♭ B.C.
String Bass



Ancient Lands

FULL SCORE
Duration - 3:35

Barry Milner
(ASCAP)

Andante ♩ = 72 5

Flute

Oboe

Bassoon

1 *Solo expressively*
B♭ Clarinets *mf*

2

B♭ Bass Clarinet

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante ♩ = 72 5

1
B♭ Trumpets

2

F Horn

1
Trombones

2

Euphonium

Tuba

(Yarn Mallets)
Marimba *mp*

Bass Drum

Cymbals (Finger Cymbals, Suspended Cymbal) *mp*

Timpani (soft felt mallets) *mp*

Tune: F, B♭, C *mp*

1 2 3 4 5 6

Fl. *mf*

Ob.

Bsn.

1 *Tutti*
(mf)

2 *mp*

B. Cl. *p*

1 *legato*
p

2 *legato*
p

A. Saxes. *legato*
p

T. Sax. *legato*
p

Bar. Sax.

11

1

2

Tpts.

Hn.

1 *mf*

2

Tbns. *legato*
p

Euph. *mf*
legato

Tuba *p*

Mar.

B.D. *pp* *mp*

Cym. *(mp)*

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mar.

B.D.

Cym.

Timp.

legato

p

Sus. Cym.

pp

Fl. *mp* *pp*

Ob. *mp* *pp*

Bsn.

1

Cls.

2

B. Cl.

p

1

A. Saxes.

2

pp *pp*

T. Sax.

Bar. Sax.

pp *pp*

21

Tpts.

1

mf Solo expressively

2

Hn.

1

Tbns.

2

p *pp*

Euph.

p *legato*

Tuba

pp

Mar.

B.D.

p

Cym.

mp

Timp.

p

27

Fl. *mp*

Ob.

Bsn. *mp* *p*

1 Cls. *p* *mp*

2 Cls. *p*

B. Cl. *mp*

1 A. Saxes. *p*

2 A. Saxes. *p*

T. Sax. *p*

Bar. Sax. *p*

27

1 Tpts. *mp*

2 Tpts.

Hn. *mp*

1 Tbns. *p*

2 Tbns. *p*

Euph. *mp*

Tuba *p*

Mar. *mf*

B.D.

Cym. Finger Cymbals *mf* Sus. Cym. *p*

Timp. *mf*

25 26 27 28 29 30

31

Fl. *mf*

Ob. *mf*

Bsn. *mf* *p*

1 Cls. *mf* *mp*

2 Cls. *mf* *mp*

B. Cl. *mf* *p*

1 A. Saxes. *mf* *mp*

2 A. Saxes. *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *p*

31 Tutti

1 Tpts. *mf* *mp*

2 Tpts. *mf* *mp*

Hn. *legato* *mf* *mp*

1 Tbns. *mf*

2 Tbns. *legato* *mf*

Euph. *mf* *p*

Tuba *mf* *p*

Mar. *mf*

B.D.

Cym. *mf* *p* *mf*

Timp. *mf*

40

Fl. *mp* *pp*

Ob. *mp* *pp*

Bsn. *mf* *p*

1 Cls. *mf*

2 Cls. *mf* *p*

B. Cl. *mf* *p*

1 A. Saxes. *mf* *p*

2 A. Saxes. *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

40

1 Tpts. *pp* *mf*

2 Tpts. *pp* *mf*

Hn. *pp* *mf*

1 Tbns. *mf*

2 Tbns. *mf*

Euph. *mf*

Tuba *p* *mf*

Mar. *mp* *mf*

B.D. *p* *mf*

Finger Cymbals *p* *mf*

Cym. *mp*

Timp. *mp*



Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Euph.

Tuba

Mar.

B.D.

Cym.

Timp.

Sus. Cym.

mf

p

48

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

48

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Euph.

Tuba

Mar.

B.D.

Cym.

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mar.

B.D.

Cym.

Timp.

rit.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

rit.

dim.

dim.

dim.

dim.

mp

mf

Finger Cymbals

p

f

mp

54 55 56 57 58 59