

Military Band arrangement  
by CHARLES HOBY.

# JERUSALEM.

(And did those feet in ancient time.)

By arrangement with Messrs J Curwen & Sons Ltd. 24 Berners Street.W.1.

SOLO & 1st CLARINET in Bb.

*Slow, but with animation.*

William Blake &  
C. Hubert H. Parry.

The musical score consists of six staves of music for a solo and first clarinet in Bb. The key signature is Bb and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *f*, *p*, and *rit.*, along with performance instructions like *Tempo 1?*, *loco a.2.*, and *allargando*. There are four circled numbers (1, 2, 3, 4) marking specific sections of the music. The first staff begins with a *ff* dynamic and a *a.2.* marking. The second staff has a circled 1 and a *SOLO CLTS. a.2.* marking. The third staff has a circled 2 and a *poco rit.* marking. The fourth staff has a circled 3 and a *ff* dynamic. The fifth staff has a circled 4 and a *rit.* marking. The sixth staff has a circled 4, a *loco a.2.* marking, and a *ff* dynamic.

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# JERUSALEM.

And did those feet in ancient time

William Blake &  
C. Hubert H. Parry.

FLUTE in E $\flat$ .

*Slow, but with animation.*

The musical score consists of four staves of music in 2/4 time, written for a flute in E-flat. The first staff begins with a dynamic of *f* and includes a crescendo to *ff* and a decrescendo to *p*. Fingerings 4, 1, and 5 are indicated above the notes. The second staff starts with a dynamic of *p*, includes a decrescendo to *ff*, and features performance markings: *poco rit.*, *Tempo I<sup>o</sup>*, and *ff*. Fingerings 2, 1, 1, and 1 are shown above the notes. The third staff begins with a dynamic of *f*, includes a decrescendo to *ff*, and features fingerings 1, 3, 2, and 3. The fourth staff starts with a dynamic of *f*, includes a decrescendo to *ff*, a *rit.* marking, a dynamic of *f*, a decrescendo to *ff*, and ends with a dynamic of *ff*. The word *allargando.* is written above the first measure of this staff. Fingerings 4 and 3 are indicated above the notes.

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H. 18028.

# JERUSALEM

(And did those feet in ancient time)

William Blake &  
C. Hubert H. Parry

Flute in C

Slow, but with animation

*f* *ff* *p*

poco rit. Tempo I

2 3

allargando rit.

*f* *ff* *f* *ff*

# JERUSALEM.

And did those feet in ancient time

William Blake &  
C. Hubert H. Parry.

OBOES.

*Slow, but with animation.*

The musical score for Oboes consists of five staves of music. The first staff begins with a 3/4 time signature and a key signature of two flats. It includes dynamics of *f*, *mf*, and *p*, and tempo markings *a.2.*, *Tempo I<sup>o</sup>*, and *poco rit.*. The second staff continues with dynamics *mf* and *f*, and a *poco rit.* marking. The third staff starts with *Tempo I<sup>o</sup>* and features dynamics *f* and *mf*. The fourth staff includes dynamics *f* and *ff*, and a *rit.* marking. The fifth staff concludes with dynamics *f* and *ff*, and a *rit.* marking. The score is annotated with various performance instructions such as *a.2.*, *Tempo I<sup>o</sup>*, *poco rit.*, and *allargando.*, along with first and second endings and repeat signs.

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# JERUSALEM.

(And did those feet in ancient time.)

William Blake &  
C. Hubert H. Parry.

1st & 2nd BASSOONS.

*Slow, but with animation.*

The musical score consists of four systems, each with two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamics and tempo markings:

- System 1: Dynamics include *f*, *mf*, *ff*, and *mf*. A circled number 1 is placed above the staff.
- System 2: Dynamics include *f* and *mf*. A circled number 2 is placed above the staff. The marking *poco rit.* appears at the end of the system.
- System 3: Dynamics include *f*, *ff*, *mf*, *f*, and *mf*. The marking *Tempo Io* is placed above the staff. A circled number 3 is placed above the staff.
- System 4: Dynamics include *ff*, *ff*, *rit*, *f*, and *ff*. The marking *allargando.* is placed above the staff. A circled number 4 is placed above the staff.

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

CLARINETS in Eb.

*Slow, but with animation.*

The musical score consists of five staves of music for Clarinets in Eb. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The score includes various dynamics such as *f*, *mf*, *p*, *ff*, and *rit.*, along with performance instructions like *Tempo I<sup>o</sup>*, *allargando*, and *cresc.*. There are also first and second endings marked with circled numbers 1, 2, 3, and 4. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and phrasing slurs.

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Military Band arrangement  
by CHARLES HOBY.

# JERUSALEM.

(And did those feet in ancient time.)

By arrangement with Messrs J Curwen & Sons Ltd. 24 Berners Street.W.1.

SOLO & 1st CLARINET in B $\flat$ .

*Slow, but with animation.*

William Blake &  
C. Hubert H. Parry.

The musical score consists of six staves of music for SOLO & 1st CLARINET in B $\flat$ . The key signature is two flats (B $\flat$  and E $\flat$ ) and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *f*, *p*, and *ff*, along with performance instructions like *Tempo 1<sup>o</sup>*, *poco rit.*, *rit.*, and *allargando*. There are four numbered first endings marked with circled numbers 1, 2, 3, and 4. The first ending (1) is marked *a.2.* and *ff*. The second ending (2) is marked *mf* and *f*. The third ending (3) is marked *a.2.* and *mf*. The fourth ending (4) is marked *oves div.*, *f*, *allargando*, *ff*, *rit.*, *f*, and *ff*. The score also includes the instruction *SOLO CLTS. a.2.* and *Tempo 1<sup>o</sup>*.

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry

2nd CLARINET in Bb.

*Slow, but with animation.*

The musical score for the 2nd Clarinet in Bb is written on six staves. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The piece is marked "Slow, but with animation." and features a variety of dynamics including *f*, *mf*, *ff*, *p*, and *rit.*. There are four numbered first endings (1, 2, 3, 4) indicated by circled numbers. The score concludes with the tempo marking "Tempo I?" and the instruction "allargando." followed by "rit." and a final *ff* dynamic.

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

3rd CLARINET in Bb.

*Slow, but with animation.*

The musical score for the 3rd Clarinet in Bb consists of six staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamics and tempo markings:

- Staff 1: *f*, *mf*, *ff*, *mf*. Includes circled number 1.
- Staff 2: *p*, *poco rit.*, *Tempo I?*. Includes circled number 2.
- Staff 3: *mf*, *f*. Includes circled number 3.
- Staff 4: *ff*, *f*.
- Staff 5: *mf*.
- Staff 6: *allargando.*, *f*, *ff*, *rit.*, *f*, *ff*. Includes circled number 4.

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# JERUSALEM

(And did those feet in ancient time)

Bass Clarinet B $\flat$

(transposed 2nd Bassoon)

William Blake &  
C. Hubert H. Parry

Slow, but with animation

The musical score is written on five staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Slow, but with animation' and includes several dynamic and tempo markings. The score is divided into four measures, each marked with a circled number (1, 2, 3, 4). Measure 1 starts with a *mf* dynamic, followed by a crescendo to *ff*, a decrescendo to *mf*, and ends with a *poco rit.* marking. Measure 2 begins with a *f* dynamic. Measure 3 starts with a *f* dynamic, followed by a decrescendo to *ff*, a crescendo to *mf*, and ends with a *rit.* marking. Measure 4 begins with an *allargando* marking, followed by a decrescendo to *ff*, a crescendo to *f*, and ends with a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

# JERUSALEM.

(And did those feet in ancient time.)

ALTO SAXOPHONE in E $\flat$ .

William Blake &  
C. Hubert H. Parry.

*Slow, but with animation.*

4 ①

*f* *mf* *ff* *pp*

*p* ②

1 *Tempo I?* ③

*poco rit.* *ff* *mf*

*f* *mf* *mf*

④ *allargando.* *rit.* *f* *ff* ⑤

Detailed description: The musical score is written for Alto Saxophone in E-flat and consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a dynamic of *f*, moves to *mf*, then *ff*, and ends with *pp*. A circled '1' is placed above the staff. The second staff continues the melody with a dynamic of *p* and a circled '2'. The third staff is marked '1' and 'Tempo I?', with dynamics *poco rit.*, *ff*, and *mf*. A circled '3' is placed above the staff. The fourth staff has dynamics *f*, *mf*, and *mf*. The fifth staff is marked 'allargando.' and 'rit.', with dynamics *f*, *f*, and *ff*. A circled '4' is placed above the staff, and a circled '5' is placed above the final measure. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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# JERUSALEM.

And did those feet in ancient time.)

William Blake &  
C. Hubert H. Parry.

TENOR SAXOPHONE in Bb.

*Slow, but with animation.*

The musical score consists of five staves of music for Tenor Saxophone in Bb. The key signature is Bb and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Staff 1: Dynamics *f*, *mf*, *ff*. Includes fingerings 4, ①, 5.
- Staff 2: Dynamics *f*, *ff*, *mf*. Includes instruction *poco rit.* and *Tempo I?*.
- Staff 3: Dynamics *f*. Includes instruction *Tempo I?*.
- Staff 4: Dynamics *mf*, *mf*, *f*. Includes instruction *allargando.*
- Staff 5: Dynamics *f*, *ff*. Includes instruction *rit.*

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

1st CORNET in B $\flat$ .

*Slow, but with animation.*

In absence of voice solo only.

The musical score for the 1st Cornet in B-flat is written on six staves. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked "Slow, but with animation." and the dynamics range from *mf* to *ff*. The score includes several performance instructions: "In absence of voice solo only." (with a wedge indicating the start), "Voice." (with a wedge indicating the end), "Tempo I<sup>o</sup>" (marked with a '4' time signature), "poco rit.", "Tutti", "Voices. Tutti", "allargando ff", "rit", and "Voices off." (with a wedge indicating the end). There are four circled numbers (1, 2, 3, 4) marking specific measures throughout the piece.

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# JERUSALEM.

(And did those feet in ancient time.)

William Blake &  
C. Hubert H. Parry.

2nd CORNET in Bb.

*Slow, but with animation.* 4 ① 4 3rd Horn.

*f mf ff*

② 1 *Tempo I!*

*poco rit. f*

*ff mf*

③

④ *allargando.*

*rit. f ff*

Detailed description: The musical score is written for a 2nd Cornet in Bb. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The tempo is marked 'Slow, but with animation.' The first staff contains measures 1-8, with dynamics *f*, *mf*, and *ff*. Above the staff, there are markings '4', '①', and '4'. The second staff continues from measure 9, with a first ending bracket over measures 10-11, marked '1 Tempo I!'. Dynamics include *poco rit.* and *f*. The third staff continues from measure 12, with dynamics *ff* and *mf*, and a second ending bracket over measures 15-16, marked '③'. The fourth staff continues from measure 17, with a third ending bracket over measures 20-21. The fifth staff begins with a fourth ending bracket over measures 22-23, marked '④ allargando.', and ends with dynamics *rit.*, *f*, and *ff*. The score also includes a '3rd Horn' part indicated by a brace on the right side of the first staff.

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

1st & 2nd TRUMPETS in B $\flat$ .

*Slow, but with animation.* ① ② *poco rit.*

*mf* *ff* 4 8 1 1 1

*Tempo I°* ③ 2 3 *mf*

④ 4 *allargando.* *rit.* *ff*

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# JERUSALEM.

(And did those feet in ancient time.)

William Blake &  
C. Hubert H. Parry.

1st & 2nd HORNS in F.

*Slow but with animation.*

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# JERUSALEM.

And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

3rd HORN in F.

*Slow, but with animation.*

The musical score consists of five staves of music for the 3rd Horn in F. The first staff begins with a dynamic of *f* and *mf*, followed by a *SOLO.* section marked *p*. The second staff includes a *Tempo I?* marking and a *poco rit.* instruction. The third staff features dynamics of *ff*, *mf*, and *f*. The fourth staff has a *mf* dynamic. The fifth staff starts with *allargando.*, followed by *rit.*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

*f* *mf* *p* *Tempo I?* *poco rit.* *ff* *mf* *f* *mf* *allargando.* *rit.* *f* *ff*

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# JERUSALEM

(And did those feet in ancient time)

William Blake &  
C. Hubert H. Parry

Trombone 1

Slow, but with animation

The musical score for Trombone 1 consists of four staves of music in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The score includes the following performance instructions and dynamic markings:

- Staff 1:** Starts with a circled '1' above the first measure. Dynamics include *f*, *mf*, *ff*, and *p*.
- Staff 2:** Features a circled '2' above the second measure, a circled '6' above the first measure of a six-measure rest, and the instruction *poco rit.* above the staff. Dynamics include *p*, *f*, and *mf*. The instruction *Tempo I* appears above the staff.
- Staff 3:** Features a circled '3' above the first measure. Dynamics include *mf*.
- Staff 4:** Features a circled '4' above the first measure, the instruction *allargando* above the staff, and *rit.* above the staff. Dynamics include *ff*.



# JERUSALEM.

(And did those feet in ancient time.)

BASS TROMBONE.

William Blake &  
C. Hubert H. Parry.

*Slow, but with animation.*

*mf* *ff* *poco rit. pp*

*Tempo I!* *f* *p*

*pp*

*allargando.* *ff* *rit.* *ff*

4 ① 8 ② 1 1

③ 1

④ 1

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# JERUSALEM

(And did those feet in ancient time)

William Blake &  
C. Hubert H. Parry

Euphonium B $\flat$

Slow, but with animation

The musical score is written for Euphonium B $\flat$  in 3/4 time, featuring a key signature of two flats (B $\flat$  and E $\flat$ ). The piece is divided into four measures, each marked with a circled number (1, 2, 3, 4). Measure 1 begins with a *mf* dynamic and includes a *ff* dynamic marking. Measure 2 includes a *pp* dynamic marking and a *f* dynamic marking. Measure 3 includes a *f* dynamic marking and a *mf* dynamic marking. Measure 4 begins with an *allargando* tempo marking, followed by a *rit.* marking, and includes *ff* dynamic markings. The score also includes a *poco rit.* marking and a *Tempo I* marking. A saxophone part is indicated by the label 'A. Sax.' in measure 2. The score concludes with a double bar line.

# JERUSALEM.

And did those feet in ancient time

William Blake &  
C. Hubert H. Parry.

EUPHONIUM. ♯

*Slow, but with animation.*

The musical score consists of five staves. The first staff is for Euphonium and the second for Alto Saxophone. The music is in 3/4 time with a key signature of two flats. The score includes various dynamics such as *mf*, *ff*, *pp*, *f*, and *mf*, along with performance instructions like *poco rit.*, *Tempo I?*, *allargando*, and *rit.*. There are also first and second endings marked with circled numbers 1 and 2, and a third ending marked with a circled 3. The piece concludes with a final *ff* dynamic.

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# JERUSALEM.

(And did those feet in ancient time.

William Blake &  
C. Hubert H. Parry.

BASSES.

*Slow, but with animation.*

The musical score consists of five staves of music for basses. The first staff begins with a dynamic marking of *mf*, followed by *ff*, and then *mf*. The second staff starts with a circled number 1 and a dynamic marking of *p*. The third staff starts with a circled number 2, a dynamic marking of *f*, and the instruction *poco rit.*, followed by *f*, *ff*, and *mf*. The fourth staff starts with a circled number 3. The fifth staff starts with a circled number 4, the instruction *allargando*, and a dynamic marking of *p.*, followed by *p.* and *ff*. The final measure of the fifth staff is marked *Solo Bass*.

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# JERUSALEM.

(And did those feet in ancient time.)

William Blake &  
C. Hubert H. Parry.

DRUMS.

*Slow, but with animation.*

*Tempo I?*

S.D. 4 ① 8 ② 1 2

*f* B.D. & Cym. *ff* *poco rit.* *f*

1 ③ 2 4

*ff* *p*

④ *allargando.*

*mf* *ff* *f rit.* *ff*

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