

ВОЕННЫЙ МАРШ - MARCHE MILITAIRE

P.I.Tchaikovsky
arr. I. Rae

Tempo di Marcia. Maestoso

Trumpet 1.2 in B \flat *f* *a2* *3*

Trumpet 3.4 in B \flat *f*

Horn in F *f*

Trombone 1.2.3 *f* **)*

Trombone 4 *f* **)*

Tuba *f* **)*

Tr 1.2 *ff* *a2* *3* **1**

Tr 3.4 *ff* *a2* *3*

Hn. *ff*

Trb 1.2.3 *ff*

Trb. 4 *ff*

Tb. *ff*

Tr 1.2 *tr* *a2*

Tr 3.4 *tr* *a2*

Hn. *tr*

Trb 1.2.3 *tr*

Trb. 4 *tr*

Tb. *tr*

18 **2.**

Tr 1.2 *f*

Tr 3.4 *f*

Hn. *f*

Trb 1.2.3 *f* 2.3 1.

Trb. 4 *f*

Tb. *mf leggiero*

23 1. 2. a2 *f* a2 *f* 3.

Tr 1.2

Tr 3.4

Hn.

Trb 1.2.3 3.

Trb. 4

Tb.

27 **3.** a2

Tr 1.2

Tr 3.4

Hn. *f*

Trb 1.2.3 *f*

Trb. 4 *f*

Tb. *f*

[illegible]

40 *tr* *a2* *a2* **Fine** **TRIO**

Tr 1.2

Tr 3.4

Hn.

Trb 1.2.3

Trb. 4

Tb.

mp

p

46

Tr 1.2

2.

mp

1.

Tr 3.4

Hn.

Trb 1.2.3

Trb. 4

Tb.

Detailed description: This musical score shows measures 46 through 50 of a piece. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is arranged for five parts: Tr 1.2 (Trumpet 1 & 2), Tr 3.4 (Trumpet 3 & 4), Hn. (Horn), Trb 1.2.3 (Trumpet 1, 2, & 3), and Trb. 4 (Trumpet 4). The Tr 1.2 part has two endings. The first ending (marked '1.') leads back to the beginning of the section. The second ending (marked '2.') leads to the final measure. The Hn. part plays a melodic line. The Trb 1.2.3 part plays a rhythmic pattern of eighth notes. The Trb. 4 part plays a rhythmic pattern of eighth notes. The Tb. part plays a rhythmic pattern of eighth notes. The score ends with a double bar line and repeat dots.

51 2. 5

Tr 1.2 *p* *cresc.*

Tr 3.4 *p* *cresc.*

Hn.

Trb 1.2.3 *cresc.*

Trb. 4 *p cresc.*

Tb. *p* *cresc.*

55 6

Tr 1.2 *a2* *f*

Tr 3.4 *f*

Hn. *mf* *f*

Trb 1.2.3 *f*

Trb. 4 *f*

Tb. *f*

59 **D.C. al Fine**

Tr 1.2 *ff*

Tr 3.4 *ff*

Hn. *ff*

Trb 1.2.3 *ff*

Trb. 4 *ff*

Tb. *ff*

These are the main differences between the published band scores and the piano original:-

bar 1 etc. Tchaikovsky varies the flourishes between triplets and semiquavers (in the published versions they have all become semiquavers).

bars 5 & 30 T.'s flats were studiously ignored by the military. If you find them too fancy, leave them out.

bars 18 - 26 Throughout this section the melody retains its three different note lengths (in the published version all the crotchets have been shortened to staccato quavers).

bars 51 - 54 T.'s note lengths have been restored.

bars 53 - 63 T. was vague about the dynamics in this section (which he forgot to write at the first attempt), supplying only a *p* at the beginning and a speculative *mf* at bar 53; so military tradition has been followed for once with a strong ending in case the D.C. is not made. (If it is, the repeat is observed.)