

ПОСВЯЩАЕТСЯ 98-му ПЕХОТНОМУ ЙОРЬЕВСКОМУ ПОЛКУ

ВОЕННЫЙ МАРИШ - MARCHE MILITAIRE

P.I.Tchaikovsky
arr. I. Rae

Tempo di Marcia. Maestoso

Trumpet 1.2 in B \flat a2 3 f

Trumpet 3.4 in B \flat f

Horn in F f

Trombone 1.2.3 f

Trombone 4 f

Tuba f *)

Tr. 1.2 a2 3 ff

Tr. 3.4 ff

Hn. ff

Trb. 1.2.3 ff

Trb. 4 ff

Tb. ff

Tr. 1.2 tr a2 a2

Tr. 3.4 tr

Hn. tr

Trb. 1.2.3

Trb. 4

Tb.

18

2.

Tr 1.2 *f*

Tr 3.4 *f*

Hn. *f*

Trb. 1.2.3 *f*

Trb. 4 *f*

Tb. *mf leggiero*

This section consists of five staves. The first three staves (Treble, Alto, Bass) play eighth-note patterns. The fourth staff (Bassoon) plays eighth-note chords. The fifth staff (Tuba) plays eighth-note chords. Measure 18 starts with a forte dynamic. Measures 19-20 show a transition with eighth-note chords and eighth-note patterns. Measure 21 begins a new section with eighth-note chords and eighth-note patterns. Measure 22 concludes the section with eighth-note chords and eighth-note patterns.

23

1.

2. *a2*

Tr 1.2

Tr 3.4 *f*

Hn.

Trb. 1.2.3 *f*

Trb. 4

Tb. *f*

This section continues with five staves. The first three staves (Treble, Alto, Bass) play eighth-note patterns. The fourth staff (Bassoon) plays eighth-note chords. The fifth staff (Tuba) plays eighth-note chords. Measure 23 starts with a forte dynamic. Measures 24-25 show a transition with eighth-note chords and eighth-note patterns. Measure 26 begins a new section with eighth-note chords and eighth-note patterns. Measure 27 concludes the section with eighth-note chords and eighth-note patterns.

27

3.

1.

2. *a2*

Tr 1.2

Tr 3.4

Hn. *f*

Trb. 1.2.3 *f*

Trb. 4 *f*

Tb. *f*

This section continues with five staves. The first three staves (Treble, Alto, Bass) play eighth-note patterns. The fourth staff (Bassoon) plays eighth-note chords. The fifth staff (Tuba) plays eighth-note chords. Measure 27 starts with a forte dynamic. Measures 28-29 show a transition with eighth-note chords and eighth-note patterns. Measure 30 begins a new section with eighth-note chords and eighth-note patterns. Measure 31 concludes the section with eighth-note chords and eighth-note patterns.

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 a2 6

Tr 1.2 *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.)