

# MARCHE SLAVE

by

**PETER I. TSCHAIKOWSKY**

**Arranged for Band by Dan Godfrey**

## INSTRUMENTATION

- 1 Condensed Conductor Score**
- 6 C Flute & Piccolo**
- 2 Oboes**
- 1 1<sup>st</sup> Bassoon**
- 1 2<sup>nd</sup> Bassoon**
- 1 Eb Clarinet**
- 3 Solo Bb Clarinet**
- 3 Repiano Bb Clarinet**
- 3 2<sup>nd</sup> Bb Clarinet**
- 3 3<sup>rd</sup> Bb Clarinet**
- 6 Eb Alto Saxophone or Alto Clarinet**
- 2 Bb Tenor Saxophone or Bass Clarinet**
- 3 1<sup>st</sup> Bb Cornet**
- 3 2<sup>nd</sup> Bb Cornet**
- 3 Eb Trumpets**
- 2 1<sup>st</sup> & 2<sup>nd</sup> Eb Horns**
- 2 3<sup>rd</sup> & 4<sup>th</sup> Eb Horns**
- 2 Baritone (TC)**
- 2 Euphonium (BC)**
- 3 1<sup>st</sup> Trombone**
- 3 2<sup>nd</sup> Trombone**
- 2 Bass Trombone**
- 4 Bases**
- 2 Drums**
- 1 Timpani**

"MARCHE SLAVE."

Arranged for Military Band by

DAN GODFREY. HON. R. A. M.

(Musical Director to the Corporation of Bournemouth.)

Music by

TCHAIKOVSKY.

(Op. 31.)

The Slavonic- or Russo-Serbian- March dates from 1876, the year of the war between Turkey and Serbia, which was the occasion of a great outburst of Pan-Slavonic enthusiasm. Nicholas Rubinstein organized a concert for the benefit of the wounded, for which Tchaikovsky, who was in full sympathy with the feeling of the hour, wrote this March. It had an immense success, and, being a stirring expression of the emotions then dominant in Russia, it was regarded as in some measure prophetic of the triumph Slavonic cause.

The March opens with a solemn section: *In modo di marcia funèbre*. Four introductory bars lead to the elegiac theme, which is particularly characteristic of the composer. The *Trio* has two themes, both very national in style, and the Russian National Hymn makes its appearance in the bass. In the final *Coda* the solemn melancholy of the music gives place to a brilliant and joyous mood, and the March ends on a note of victory.

Moderato in modo di marcia funèbre. (Not too slow.)

Sax & Euph.  
Hns & Trom.  
2nd & 3rd Cl:  
*pp*  
Timp.  
*p*  
*espressivo.*  
Cl.  
Sax. or Cort.  
Trom.  
B.D. Cym. B.D. Cym.  
Fl.  
Ob. & Cort.  
Cl.  
*p*  
*pizz. f*  
A *dolce.*  
Corts.  
Hns  
*mf*  
3 3 3 3 3 3 3 3  
S. D.

CONDUCTOR.

First system of musical notation for the conductor's part, showing piano accompaniment with treble and bass staves.

Second system of musical notation, including woodwind parts for Bassoon (Bass.) and Trombone (B. Trom.).

Third system of musical notation, including woodwind parts for Clarinet (E♭ Cl., 1st Cl.), Horn (Hn.), Oboe (Ob.), and Trombone (B. Trom.).

Fourth system of musical notation, including woodwind parts for Horn (Hn.), Clarinet (Corts.), and Euphonium (Euph.).

Fifth system of musical notation, featuring piano accompaniment with treble and bass staves.

Sixth system of musical notation, including woodwind parts for Clarinet (Corts.) and Horn (Hns.).

Seventh system of musical notation, including woodwind parts for Horn (Hns.) and Trombone (Trom.).

**(B)** *ff* *8ves*

B.D. Cym.

*8ves* *Brass. fff*

Brass. *fff*

*fff* *Brass.* *3*  
*Cl.*  
*Euph. molto marcato.*  
*Basses*  
*Cym.*

*3*

*Corts.* *ff* *Cl.* *Hn. ff*

*ff*

© L'istesso tempo.

mf dim. p

Euph. p

Bass p

Cl. > p

Bass > mf

E♭ Cl. p

Brass mp

Trom. mp

Two Picc. Cl. E♭ f

Hns. marcato. mf

S.D. poco più f

p mf

D tutti ff

Hns. 7 ff

S.D. ff

1st Cors in gve

ff 3

ff 3

(E)

*f marcato*  
Hns. *mf*  
*poco più f*

8<sup>va</sup> tutti

*ff*  
Hns.  
*ff*

Cl. 3<sup>va</sup> Cym.

Cl. 3<sup>va</sup> Cym.  
Cym.  
Cym.  
Cym.  
*fff*

Cl. Fl. 3<sup>va</sup> Corts & Tpts Hns. & Sax. 8<sup>va</sup> higher.

Cl. Fl. 3<sup>va</sup> Corts & Tpts  
Hns. & Sax. 8<sup>va</sup> higher.  
*fff*

CONDUCTOR.

(F)

2nd & 3rd Cl. Eb Cl. 1st Cl. 2nd & 3rd Cl. Bass Trom.

*p*

Corts.

Bass.

Ob. Hn. Corts & Trom. Corts.

*svcs* Clts. *8* *8*

*cresc. poco a poco* Hns

S. D.

*8* *svcs* Cort. Hn. Cort. Hns. & Timp.

*f*

*cresc.* Cort. Hns. Troms.

(G)

*ff*

B.D. & Cym.

*svcs*

CONDUCTOR.

*sves*  
**fff** Brass

**fff**  
 Brass  
 Cl. *molto marcato.*  
 Euph.  $\frac{2}{2}$   
 Basses  
 Cym.

**(H)** *dolce.*  
 Corts.  
 Horns.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   
**mf**  
 S.D.

*bd*  
*sves*  
**f**  
 Bass<sup>1</sup>

**mf**  
 Brass  
 Cl.  
**p**  
 Bass.  
 Horns  
 Horns  
**mp**  
 Euph.



First system of musical notation, piano and bass clefs. Dynamic markings: *p*, *pp*, *ppp*.

**Più mosso Allegro.** Cl.

Second system of musical notation, piano and bass clefs. Dynamic markings: *f dim.*, *p*. Instrument labels: Bass<sup>ti</sup>, Sax. & Bass<sup>ti</sup> gve, Bass Timp.

Third system of musical notation, piano and bass clefs. Dynamic markings: *mf*, *f*. Instrument labels: Horn, Cort. & Trom., Bass Trom., S.D., 2<sup>do</sup>.

Fourth system of musical notation, piano and bass clefs. Dynamic markings: *mf*, *ff*.

Fifth system of musical notation, piano and bass clefs. Dynamic markings: *fff*. Instrument labels: Cort. Hms, S.D., Picc. gva.

(J)

Sixth system of musical notation, piano and bass clefs. Dynamic marking: *fff*. Instrument label: Cortis.

Seventh system of musical notation, piano and bass clefs.

**(K)** *Andante molto maestoso.*

Corts.

**(L)** *Allegro risoluto.*

Brass

**(M)**

1. 2.

tutti

allargando.