

Larry Daehn

TCHAIKOVSKYANA

Swan Lake • The Sleeping Beauty • The Nutcracker
Symphony 'Pathetique' • Overture '1812'

INSTRUMENTATION

1 – Conductor	3 – B \flat Cornet 1
5 – Flute 1	3 – B \flat Cornet 2
5 – Flute 2	3 – B \flat Cornet 3
1 – Piccolo	2 – F Horn 1
1 – Oboe 1	2 – F Horn 2
1 – Oboe 2	2 – Trombone 1
1 – Bassoon 1	2 – Trombone 2
1 – Bassoon 2	2 – Trombone 3
1 – E \flat Clarinet	2 – Euphonium TC
4 – B \flat Clarinet 1	2 – Euphonium BC
4 – B \flat Clarinet 2	4 – Tuba
4 – B \flat Clarinet 3	1 – String Bass
2 – E \flat Alto Clarinet	1 – Timpani
2 – B \flat Bass Clarinet	2 – Snare Drum
1 – B \flat Contrabass Clarinet	2 – Crash Cymbals, Bass Drum
3 – E \flat Alto Saxophone 1	2 – Triangle, Tam-tam, Tambourine
3 – E \flat Alto Saxophone 2	3 – Chimes, Orchestra Bells, Cannon
2 – B \flat Tenor Saxophone	
1 – E \flat Baritone Saxophone	

Peter Ilyich Tchaikovsky (1840-1893) was an instinctive melodist, a brilliant orchestrator, and a musical dramatist. The music he wrote is colorful, flamboyant, dramatic and emotional. It is, above all, communicative, drawing the listeners into the action rather than allowing them to be passive observers.

Tchaikovsky regarded his music as a means of establishing contact with people. "The purpose of art," he wrote, "is to delight not only the ear, but also the soul and the heart. The happiest moments of my life come when I see that my music enters deeply into the hearts of those I love."

Tchaikovsky would be pleased to know that his music has been an important influence on subsequent generations of composers, that it has won the admiration of performers and audiences everywhere, and that it continues to communicate.

Tchaikovskyana is a musical panorama which captures the composer's artistic and emotional diversity. It moves from an ominous "Sleeping Beauty" Prologue theme to the robust "Trepak" from the "Nutcracker Suite;" from the tempestuous brooding of Symphonie "Pathetique" First Movement to the pathos of "Swan Lake;" from the sad introspection of the "Pathetique" Finale to the bombast of the "1812" Overture.

Metronome markings approximate the usual orchestral tempos. However, the effect will not be impaired if slightly slower tempos are used to accommodate younger players. To facilitate some of the difficult page turns in this piece, the publisher gives permission to photocopy any part pages of this arrangement.

To achieve the desired lightness at No. 25 and No. 53, the number of players may be reduced to one or two on a part. If less experienced wind players have difficulty articulating the rapid 16th notes at No. 87 and No. 164, the pattern may be simplified to one staccato eighth note instead. It may be helpful to rehearse the duple and triple rhythm patterns at No. 95 separately before combining them.

The cannon part in the "1812" Overture may be played on a second bass drum. If a large 40" drum is not available, a smaller drum with less tension will suffice or it may be played on any available bass drum.

Electronic amplification and the addition of gong or tam-tam may also give the desired effect. The chimes and orchestra bells should be played with random notes and rhythms, with Bbs, Ebs and Fs occurring slightly more frequently.

With a massed band or honor band, you may add more cannons and church bells, if visiting schools wish to bring their bass drum and/or chimes. Please feel free to modify this piece in any way to help it communicate with your players and your audience.

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TCHAIKOVSKYANA

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Allegro con forza $\text{♩} = 144$

Flute 1 2
Piccolo
Oboe 1 2
Bassoon 1 2
E♭ Clarinet
B♭ Clarinet 1 2 3
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Cornet 1 2 3
F Horn 1 2
Trombone 1 2 3
Euphonium
Tuba
String Bass
Timpani
Snare Drum
Crash Cymbals
Bass Drum
Triangle
Tambourine
Tamtam
Chimes
Orchestra
Bells
Cannon

7 9

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

Ev. Cl.

B^b Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

7 8 9 10 11 12 13

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym.
B. D.

14 17

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

14 15 16 17 18 19

Crt. 1 2 3

Hr. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym.
B. D.

DP 200619

This is a page of a musical score, page 6, covering measures 20 to 26. The tempo is marked *Listesso tempo*. The score is for a full symphony orchestra, including woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in E (E. Cl.), Clarinet in Bb (Bb. Cl.), Clarinet in A (A. Cl.), Clarinet in Bb (Bb. Cl.), Clarinet in Cb (Cb. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Crt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Snare Drum (S. D.), Timpani (Timp.), Cymbals (Cr. Cym. B. D.), Triangle (Tri.), Tambourine (Tamb.), and Chimes/Bells/Cannon (Ch. Bells Cannon). Dynamic markings include *fp* (fortissimo piano), *p* (piano), and *div.* (divisi). The score is marked with measure numbers 20, 21, 22, 23, 24, 25, and 26. A watermark 'Copyrighted Material' is visible across the score.

27 35 7

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E. Cl.

B. Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

27 28 29 30 31 32 33 34 35 36

Crt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Trl. Tamb. T. T.

Ch. Bells Cannon

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37 38 39 40 41 42 43 44 45 46

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3

Hrn. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

Tri. Tamb. T. T.

Ch. Bells Caanon

DP 200619

57 62

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

57 58 59 60 61 62 63 64 65 66

Crt. 1 2 3

Hr. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Cr. Cym. B. D.

Tri. Tumb. T. T.

Ch. Bells Cannon

67 68 69 70 71 72 73 74 75 76

Fl. 1 2 *cresc.* *ff*

Picc. *cresc.* *ff*

Ob. 1 2 *cresc.* *ff* *a2*

Bsn. 1 2 *cresc.* *ff* *a2*

E♭ Cl. *cresc.* *ff*

B♭ Cl. 1 *cresc.* *ff*

2 3 *cresc.* *ff*

Alt. Cl. *cresc.* *ff*

B. Cl. *cresc.* *ff*

Cb. Cl. *cresc.* *ff*

A. Sax. 1 2 *cresc.* *ff* *a2*

T. Sax. *cresc.* *ff*

Bar. Sax. *cresc.* *ff*

Crt. 1 *cresc.* *ff* *a2*

2 3 *cresc.* *ff*

Hn. 1 2 *cresc.* *ff*

Tbn. 1 *cresc.* *ff*

2 3 *cresc.* *ff*

Euph. *cresc.* *ff*

Tba. *cresc.* *ff*

St. B. *cresc.* *ff* *arco*

Timp. *cresc.* *ff*

S. D. *mp cresc.* *ff*

Cr. Cym. *cresc.* *ff*

B. D. *cresc.* *ff*

Tri. Tamb. T. T. *cresc.*

Ch. Bells Cannon *cresc.*

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

77 78 79 80 81 82 83

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

99 100 101 102 103 104 105 106 107 108

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E. Cl.

B. Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Sl. B.

Timp.

S. D.

Cr. Cym.
B. D.

Tri.
Tamb.
T. T.

DP 200619

109

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

109 110 111 112 113 114 115 116 117 118

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Trmp.

Cr. Cym.
B. D.

stringendo e crescendo

rit.

125 A Tempo

Musical score for orchestra, measures 119-126. The score is written for a full orchestra and includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), English Horn (E. Cl.), Clarinet in B-flat (B. Cl.), Clarinet in A (Alt. Cl.), Clarinet in C (Cb. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Crt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Snare Drum (St. B.). The score is in 2/4 time and features a key signature of one sharp (F#). The tempo marking is **125** A Tempo. The score includes dynamic markings such as *f* and *fz*, and articulation markings such as *acc.* and *stacc.*. The score is divided into measures 119 through 126, with measure 125 being the first measure of the **125** A Tempo section. The score is marked with a large watermark: "For reference only. Not valid for performance".

stringendo e crescendo

133 Più mosso $\text{♩} = 96$

127

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

127 128 129 130 131 132 **133** 134

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

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135

Fl. 1 2
Picc.
Ob. 1 2
Bsn. 1 2
E♭ Cl.
B♭ Cl. 1 2/3
Alt. Cl.
B. Cl.
Cb. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
135 136 137 138 139 140 141 142
1
Cr. a2
2 3
Hn. 1 2
1
Tbn. 2 3
Euph.
Tba.
St. B.
Timp.
S. D.
Cr. Cym.
B. D.
Ch. Bells, Ch.
Cannon
DP 200619

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

143 144 145 146 147 148 149 150

Crt. 1/2/3

Hrn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

Cr. Cym. B. D.

Ch. Bells Cannon

Improvise (mostly using B♭, E♭, and F), imitate church bells

153

This musical score page contains measures 151 through 157. The instruments are arranged as follows:

- Flute (Fl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Piccolo (Picc.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Oboe (Ob.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Bassoon (Bsn.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- E-flat Clarinet (E♭ Cl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- B-flat Clarinet (B♭ Cl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Alto Clarinet (Alt. Cl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Bass Clarinet (B. Cl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Contrabass Clarinet (Cb. Cl.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Alto Saxophone (A. Sax.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Tenor Saxophone (T. Sax.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Baritone Saxophone (Bar. Sax.):** Measures 151-152, then rests, then re-enters at measure 157 with a forte (*ff*) dynamic.
- Cornets (Crt.):** Measures 151-157, playing a rhythmic pattern.
- Trumpets (Tbn.):** Measures 151-157, playing a rhythmic pattern.
- Euphonium (Euph.):** Measures 151-157, playing a rhythmic pattern.
- Tuba (Tba.):** Measures 151-157, playing a rhythmic pattern.
- Snare Drum (St. B.):** Measures 151-157, playing a rhythmic pattern.
- Timpani (Timp.):** Measures 151-157, playing a rhythmic pattern.
- Cymbals (Cr. Cym. B. D.):** Measures 151-157, playing a rhythmic pattern.
- Chimes, Bells, Cannon (Ch. Bells Cannon):** Measures 151-157, playing a rhythmic pattern.

158

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

158 159 160 161 162 163 164

Crt. 1/2/3

Hr. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

Ch. Bells Cannon

ff *marcato* *a2*

165

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E. Cl.

B. Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

165 166 167 168 169 170 171

Crt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

TImp.

S. D.

Cr. Cym.
B. D.

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3

Hr. 1 2

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym.
B. D.

Ch. Bells
Cannon

mf *mf* *mf* *mf*

mf (may use second bass drum) *mf* *mf* *mf*

179

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E. Cl.

B. Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

179 180 181 182 183 184 185

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

Ch. Bells Cannon

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186

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

186 187 188 189 190 191 192

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

Ch. Bells. Cannon

ff Bells, Ch.

194

193

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E. Cl.

B. Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

193 194 195 196 197 198 199

Crt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym. B. D.

Ch. Bells Cannon

marcato

a2

200

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

200 201 202 203 204 205 206

Crt. 1

Crt. 2/3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tba.

St. B.

Timp.

S. D.

Cr. Cym.
B. D.