TRADITION OF EXCELLENCE™
EXCELLENCE IN PERFORMANCE

KJOS CONCERT BAND
GRADE 3
WB466F
$7.00

PETER TCHAIKOVSKY
arr. ROBERT LONGFIELD

Highlights from 1812 Overture

Correlated with TRADITION OF EXCELLENCE™ Book 3, Page 30
Correlated with TRADITION OF EXCELLENCE™ Books 1, 2, & 3
when performed as a mass band with all available parts.

SAMPLE

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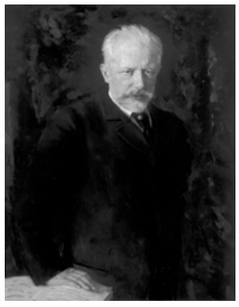
About the Composer

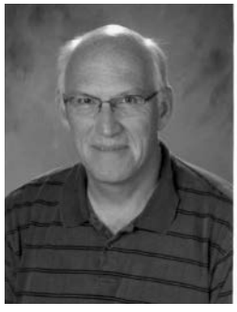


Peter Ilyich Tchaikovsky (1840–1893) was a Russian composer of the Romantic era whose compositions remain popular to this day. Among his most popular works are three ballets, *Swan Lake, Sleeping Beauty,* and *The Nutcracker,* six symphonies, eleven operas, the tone poems *Romeo and Juliet Fantasy Overture, Marche Slave, Capriccio Italien*, and *1812 Overture*, a concerto for violin, and two concertos for piano.

Tchaikovsky's music was the first by a Russian composer to achieve international recognition. Later in his career, Tchaikovsky made appearances around the globe as a guest conductor, including the 1891 inaugural concert of Carnegie Hall in New York City. In the late 1880s, he was awarded a lifetime pension by Emperor Alexander III of Russia. But, Tchaikovsky battled many personal crises and depression throughout his career, despite his popular successes.

Nine days after he conducted the premiere of his Sixth Symphony, "the Pathétique," Tchaikovsky died. The circumstances of his death are shrouded in ambiguity. The official report states that he contracted cholera from drinking contaminated river water. However, at this time in St. Petersburg, a death from cholera was practically unheard of for someone Tchaikovsky's wealth. For this reason, many people, including members of his family, believe that his death is the result of suicide related to the depression he battled during his life.

About the Arranger



Robert Longfield is an award-winning composer, conductor, arranger, and educator. Mr. Longfield has earned degrees in music education and music performance from the University of Michigan and the University of Miami. His teachers include Dr. William D. Revelli, Jerry Bilik, Larry Teal, Elizabeth Green, and Dr. Alfred Reed.

Mr. Longfield is recently retired from a career as a music educator which spanned 42 years in the public schools of Michigan and Florida. His bands and orchestras consistently were rated "superior" and he was active in the Michigan School Band and Orchestra Association, the Florida Bandmasters Association, and the Florida Orchestra Association. For the past 22 years he was chairman of the Visual and Performing Arts Department at Palmetto Senior High School in Pinecrest, Florida.

Mr. Longfield is the recipient of the "Teacher of the Year" award from the Michigan School Band and Orchestra Association and the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences. He has also been Palmetto Senior High School's "Teacher of the Year".

In his retirement, Mr. Longfield serves as the conductor of the Greater Miami Symphonic Band and he continues to add to his catalog of published compositions and arrangements for band and orchestra.

A member of ASCAP, Mr. Longfield has received numerous commissions and has over 350 publications to his credit. His compositions and arrangements have been played and recorded by bands and orchestras throughout the United States as well as in Canada, Europe, Japan, and other parts of the world.

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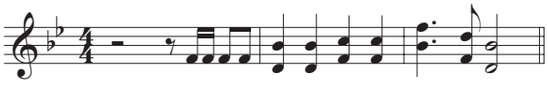
About the Composition

Tchaikovsky's *"1812" Ouverture Solennelle [Solemn Overture]* is perhaps his most famous composition, and certainly it brought him great success and wealth. Written over the course of six weeks in the fall of 1880, the music fairly accurately depicts Napoleon Bonaparte's invasion of Russia during the War of 1812. Tchaikovsky uses popular French and Russian anthems to represent each side. As one side gains ground in the battle, the representative music takes over.

Napoleon's French army is represented by *The Marseillaise*, appearing in measure 38 of this arrangement.



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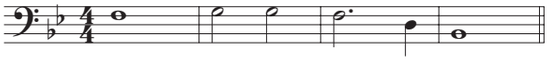
Russia is represented by *God Save the Tsar,* appearing in measure 90 of this arrangement.



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The work was conducted by Tchaikovsky himself at the Carnegie Hall inaugural concert in December 1891. The Russian premier took place in Moscow on August 20th, 1882, at a consecration of a church commemorating the 70th anniversary of the battle.

About the Arrangement

This arrangement was written so that it may be used in a variety of different performance situations. The grade 3 **Advanced Band** (WB466) version of this arrangement is complete and may be used independently of the other versions. The grade 2 **Intermediate Band** (WB466M) and grade 1 **Beginning Band** (WB466E) versions are intended for use in a mass band performance with the advanced band version. All three versions, although different, are coordinated to allow players in the respective bands to perform at their own technical and musical levels.

When used in a mass band setting, please use the following plot:

Measures 1–13 Beginning Band Only
Measures 14–16 Beginning and Intermediate Bands (the Beginning Band stops on the downbeat of 16)
Measures 16–33 Intermediate Band Only
Measures 34–36 Intermediate and Advanced Bands (the Intermediate Band stops on the downbeat of 36)
Measures 36–64 Advanced Band Only
Measures 64 (pick-up to 65)–end Mass Band together

When performing as a mass band, care should be taken to join the sections that each band plays. Instruct the trumpets, horns, trombones, and baritones of the Advanced Band to leave out the downbeat of measure 34.

To enhance the audience's experience, consider placing multiple Bass Drums ("cannons") and Chimes around the audience if performers and instruments are available.

Correlation with TRADITION OF EXCELLENCE™

Highlights from 1812 Overture correlates with ***Tradition of Excellence*** Book 3, page 30. While it can stand alone as a grade 3 composition, supplemental parts are available for grade 1 and grade 2 bands to join in a mass band setting.

- The grade 1 parts (available separately in edition WB466E) correlate with ***Tradition of Excellence*** Book 1, page 33.
- The grade 2 parts (available separately in edition WB466M) correlate with ***Tradition of Excellence*** Book 2, page 34.

New terms to introduce:

- *norm. (normale)*. Play your instrument in the normal fashion. Used in Bass Drum to cancel the "cannon" indication.
- *marc. (marcato)*. Play each note with a strong attack.

Teaching objective:
Given the use of the French and Russian anthems, engage the students in a discussion regarding who they think won the battle. Have them provide examples in the music to support their argument.

SAMPLE

Instrumentation List

1 – Piccolo
4 – 1st Flute
4 – 2nd Flute
2 – Oboe
3 – 1st B♭ Clarinet
3 – 2nd B♭ Clarinet
3 – 3rd B♭ Clarinet
2 – E♭ Alto Clarinet
2 – B♭ Bass Clarinet
2 – Bassoon
4 – 1st E♭ Alto Saxophone
4 – 2nd E♭ Alto Saxophone
2 – B♭ Tenor Saxophone
2 – E♭ Baritone Saxophone
3 – 1st B♭ Trumpet
3 – 2nd B♭ Trumpet
3 – 3rd B♭ Trumpet
3 – 1st F Horn
3 – 2nd F Horn
3 – 1st Trombone
3 – 2nd Trombone
3 – 3rd Trombone
2 – Baritone
2 – Baritone T.C.
4 – Tuba
1 – Electric Bass
3 – Bells, Chimes
3 – Triangle, Crash Cymbals
3 – Snare Drum, Bass Drum
2 – Timpani
1 – Condensed Mass Band Score
1 – Full Conductor Score

Additional scores and parts are available.

Approximate Performance Time—5:00

To hear a recording of this or any other Kjos publication, please visit **www.kjos.com**.

Percussion Assignment Chart

It is essential that students receive training on all percussion instruments. To ensure a comprehensive experience for each student and to aid in equitable instrument assignment, use a percussion assignment chart, such as the one appearing below. Provide a copy for each percussionist.

Group: Date:

PERCUSSION ASSIGNMENT CHART										
Student Name	Bells	Chimes	Triangle	Crash Cymbals	Snare Drum	Bass Drum	Timpani			

SAMPLE

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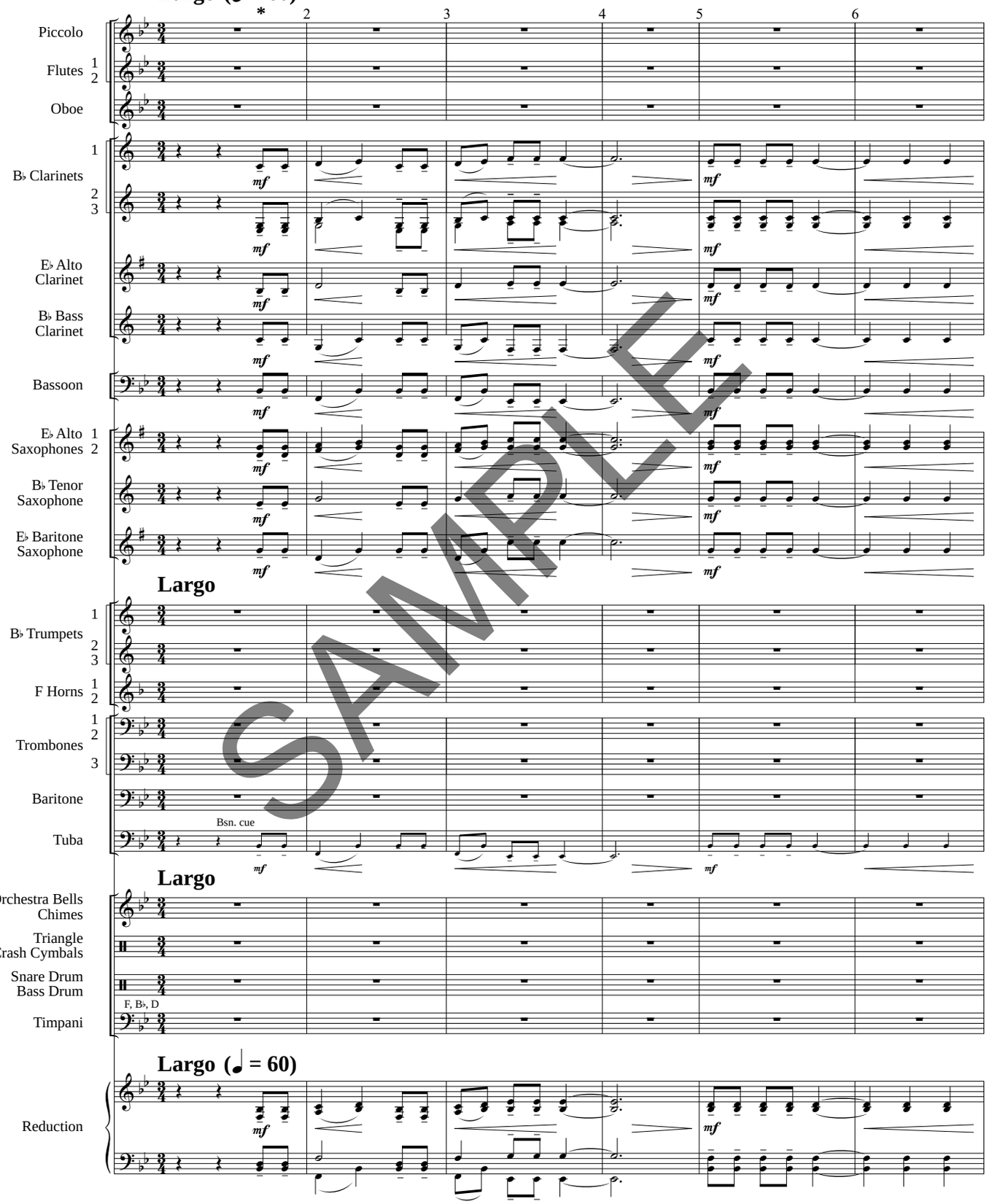
Dates to Remember:

Highlights from

1812 Overture

ADVANCED BAND
Full Conductor Score
Approx. performance time—5:00

Peter Ilyich Tchaikovsky
Russian Composer (1840–1893)
arr. Robert Longfield (ASCAP)



SAMPLE

* If performed as a mass band, mm. 1–16 should be played by the beginning band only.

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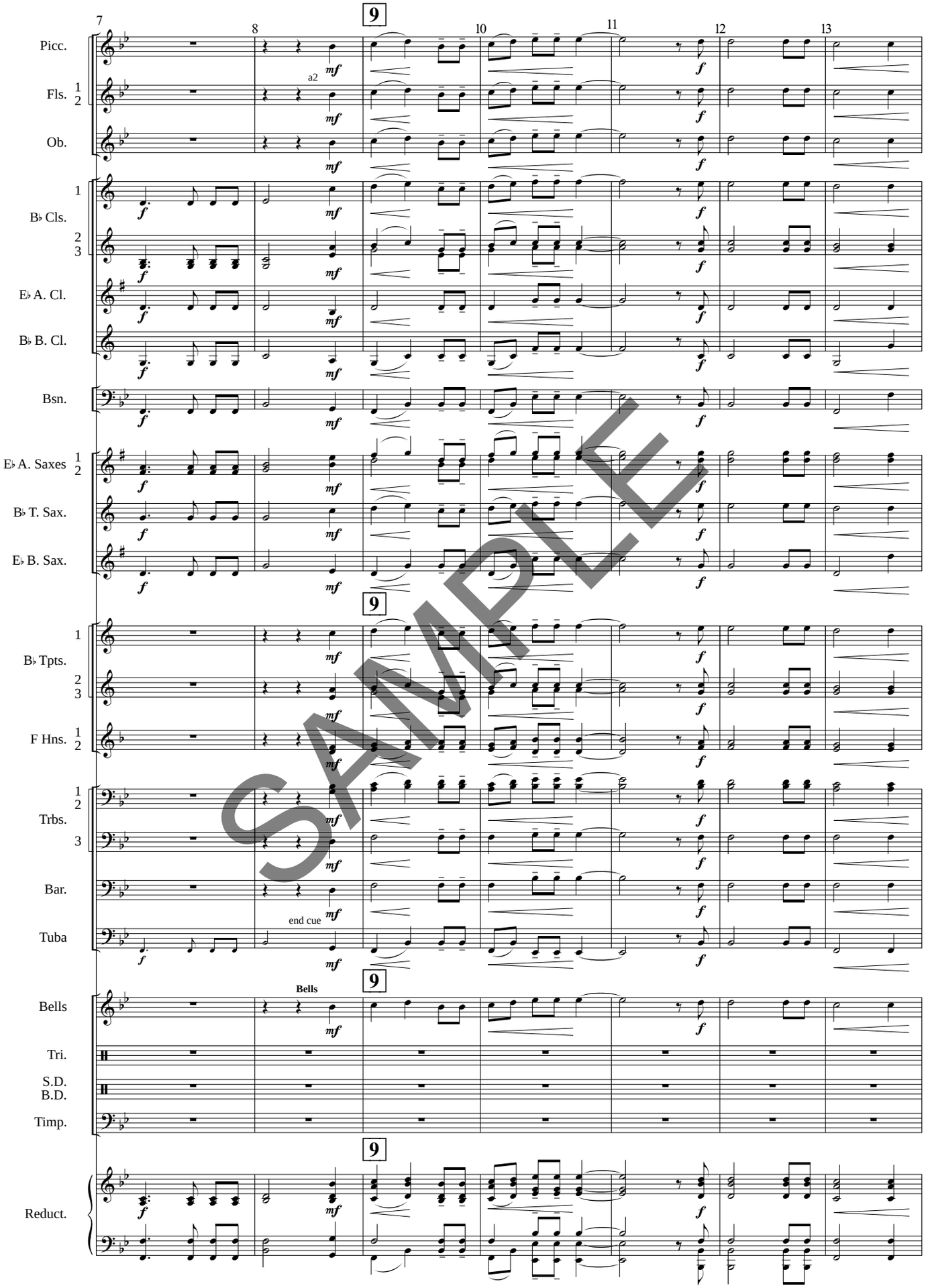
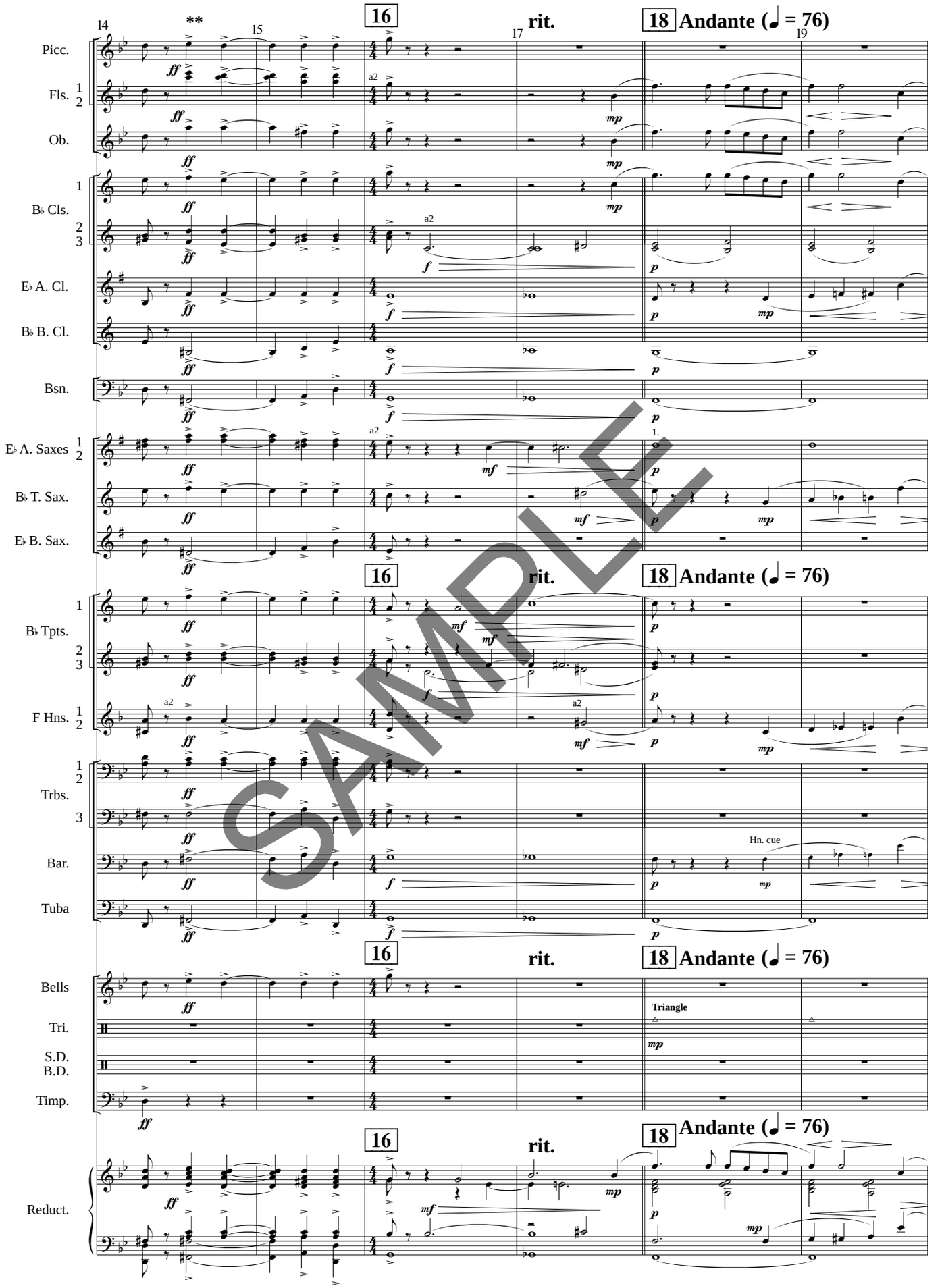
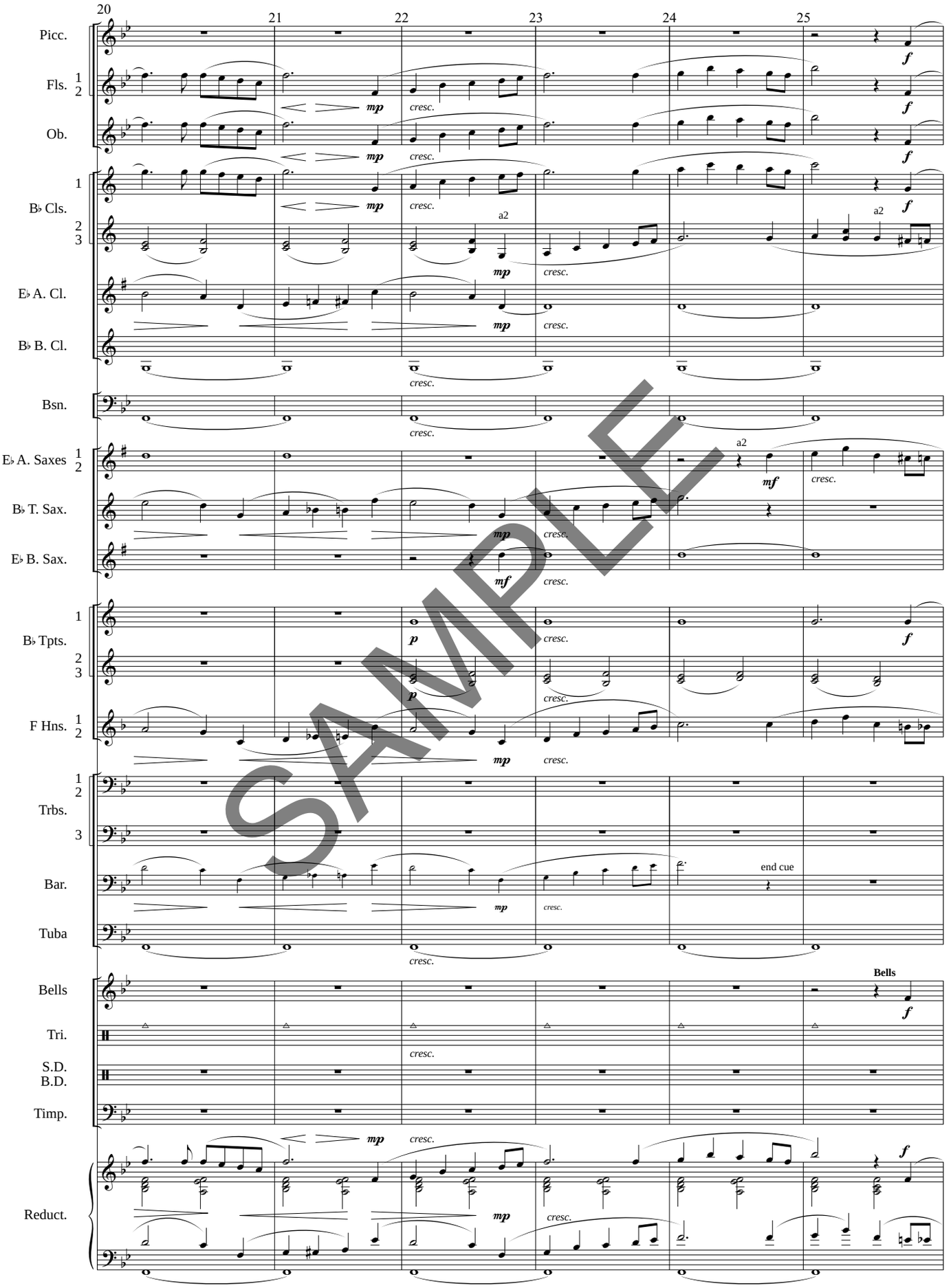
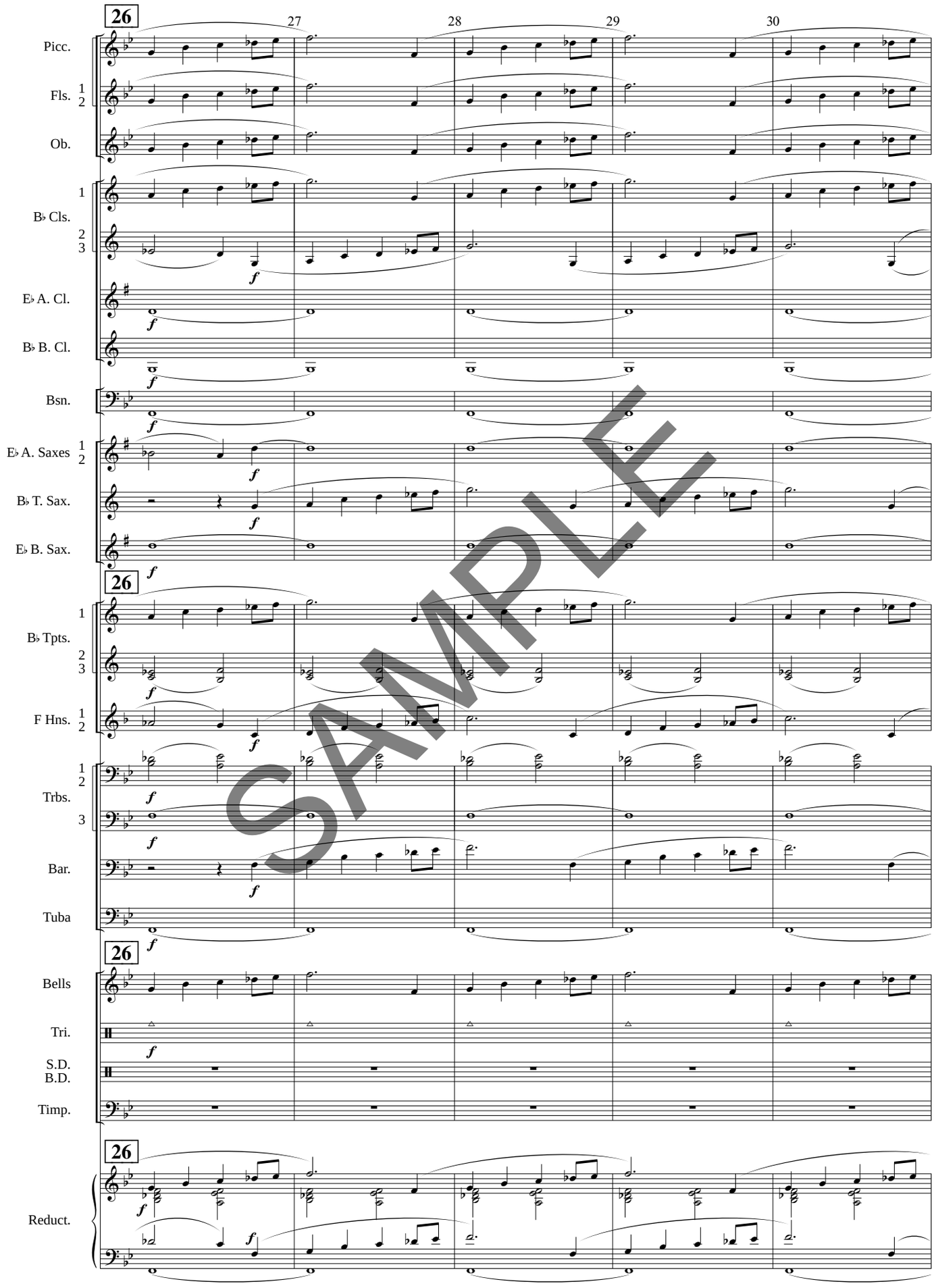

7
8
9
10
11
12
13
Picc.
Fls.
1
2
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Bells
Tri.
S.D.
B.D.
Timp.
Reduct.
a2
end cue
mf
f
SAMPLE



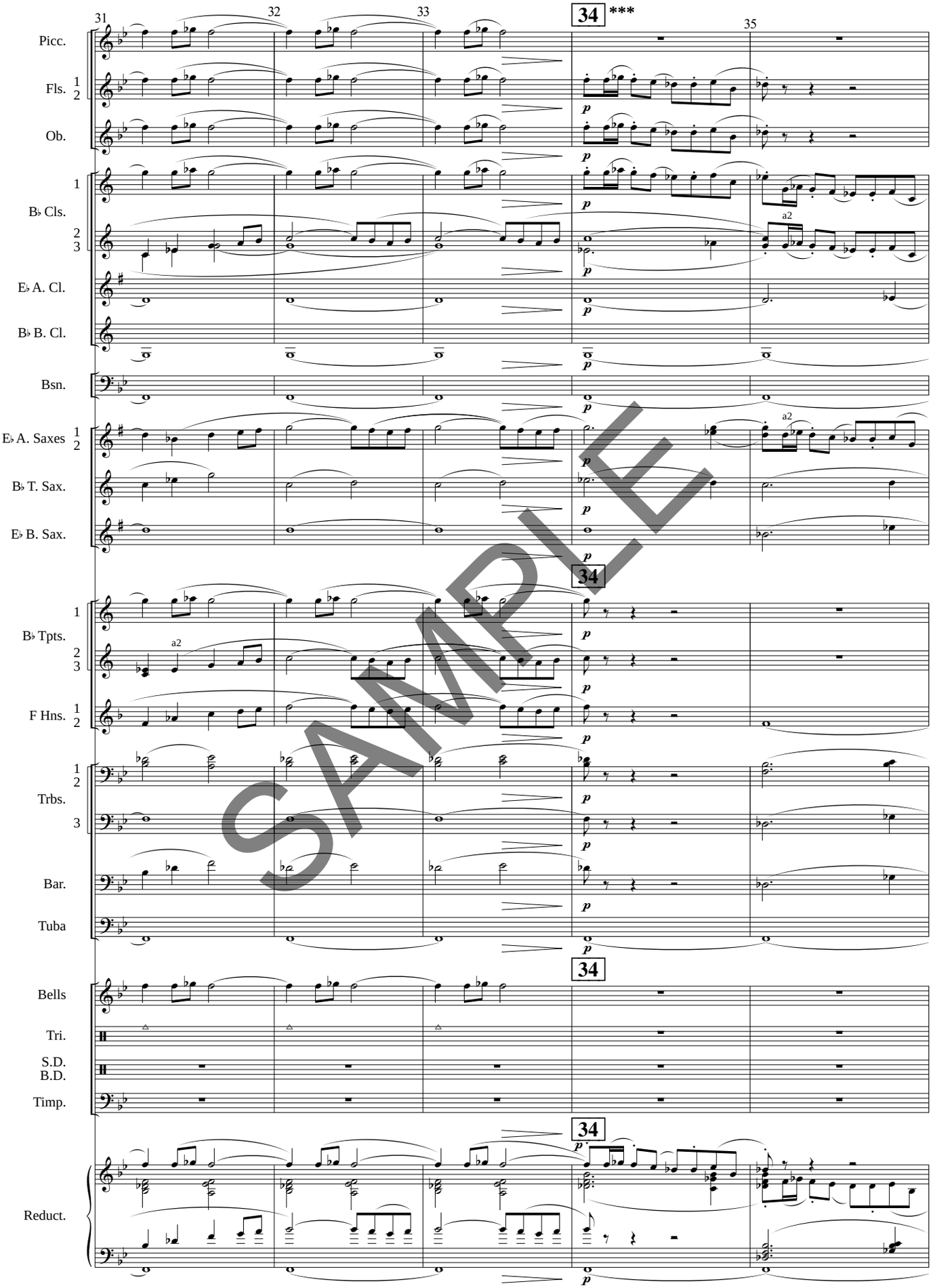
** The intermediate band plays measures 14–34.


20
21
22
23
24
25
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Bells
Tri.
S.D.
B.D.
Timp.
Reduct.
mp
cresc.
f
a2
mf
p
end cue
Bells

SAMPLE


26
27
28
29
30
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Bells
Tri.
S.D.
B.D.
Timp.
Reduct.
f

SAMPLE



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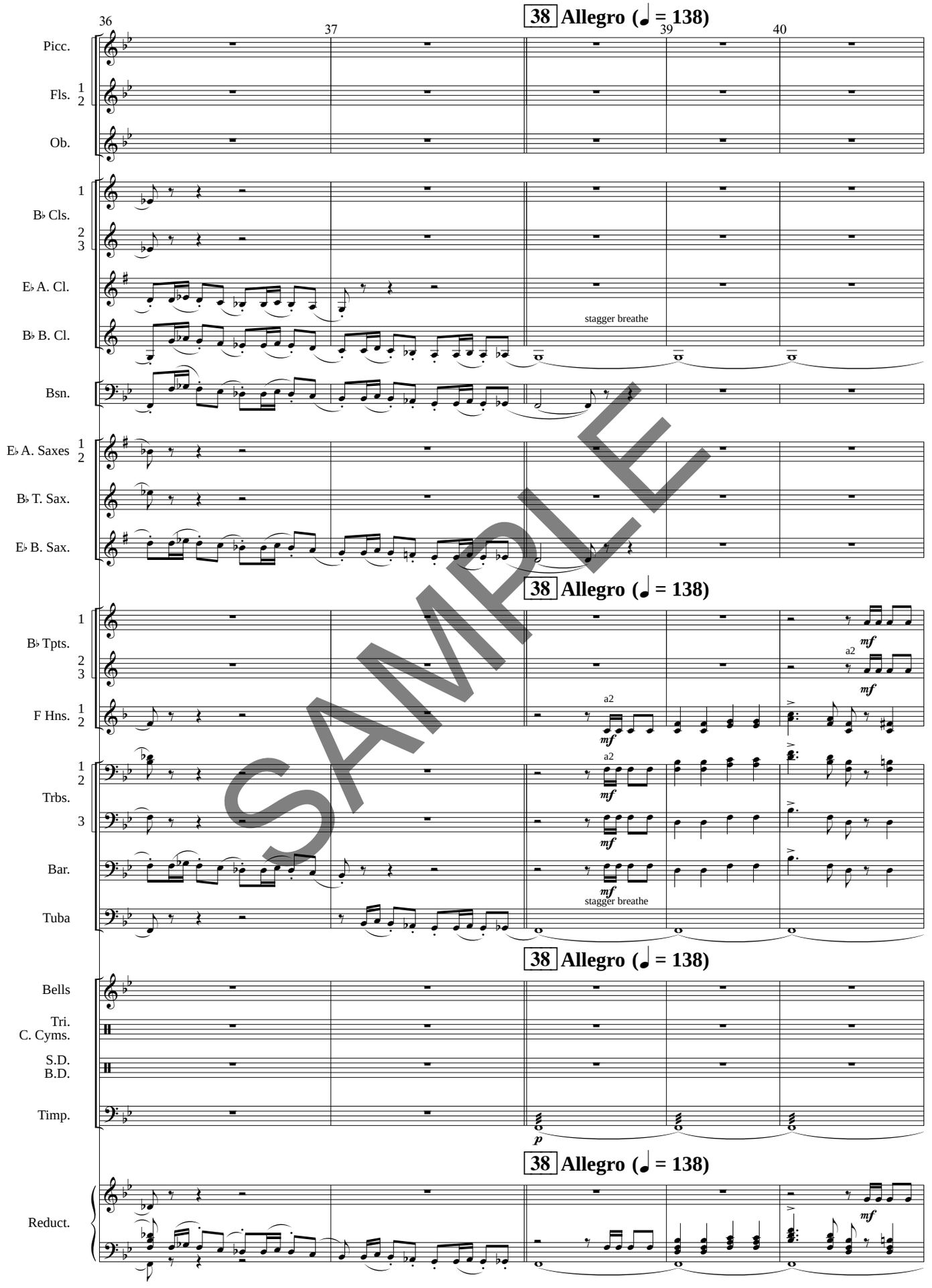
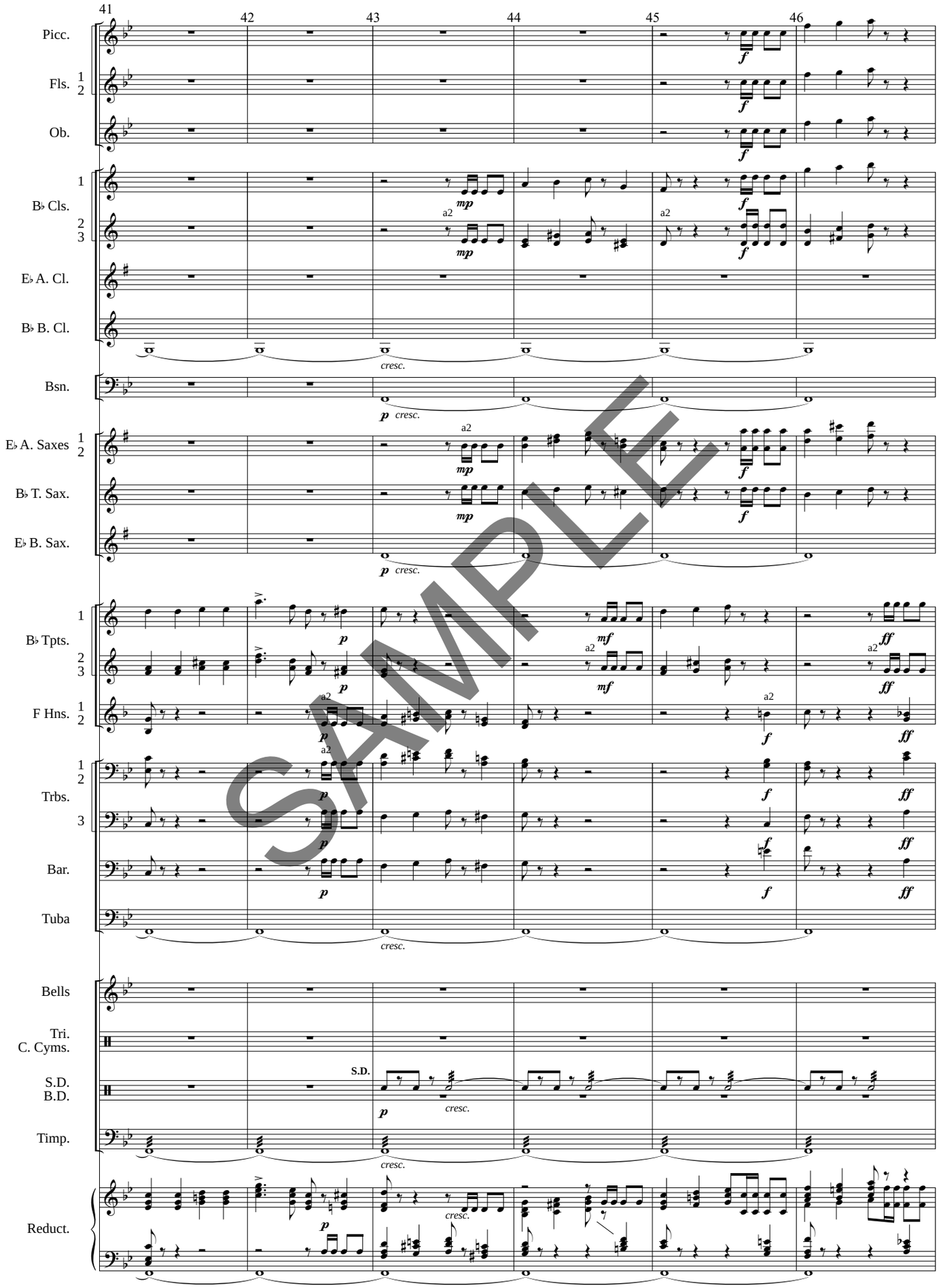
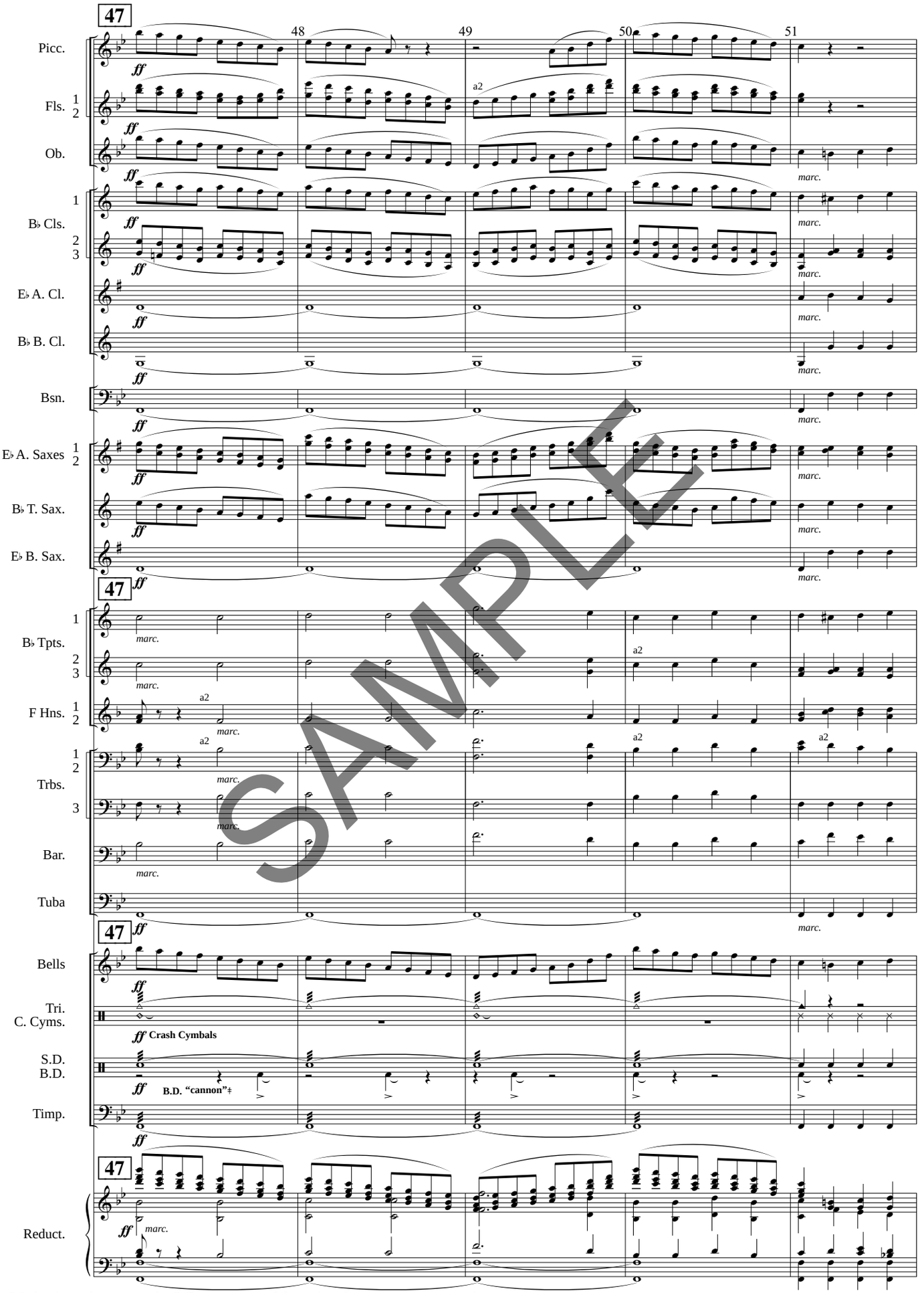
*** The advanced band enters in measure 34.


36
37
38 Allegro (♩ = 138)
39
40
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
stagger breathe
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
38 Allegro (♩ = 138)
B♭ Tpts. 1 2 3
F Hns. 1 2
a2
mf
Trbs. 1 2 3
Bar.
Tuba
stagger breathe
38 Allegro (♩ = 138)
Bells
Tri.
C. Cyms.
S.D.
B.D.
Timp.
p
38 Allegro (♩ = 138)
Reduct.

SAMPLE

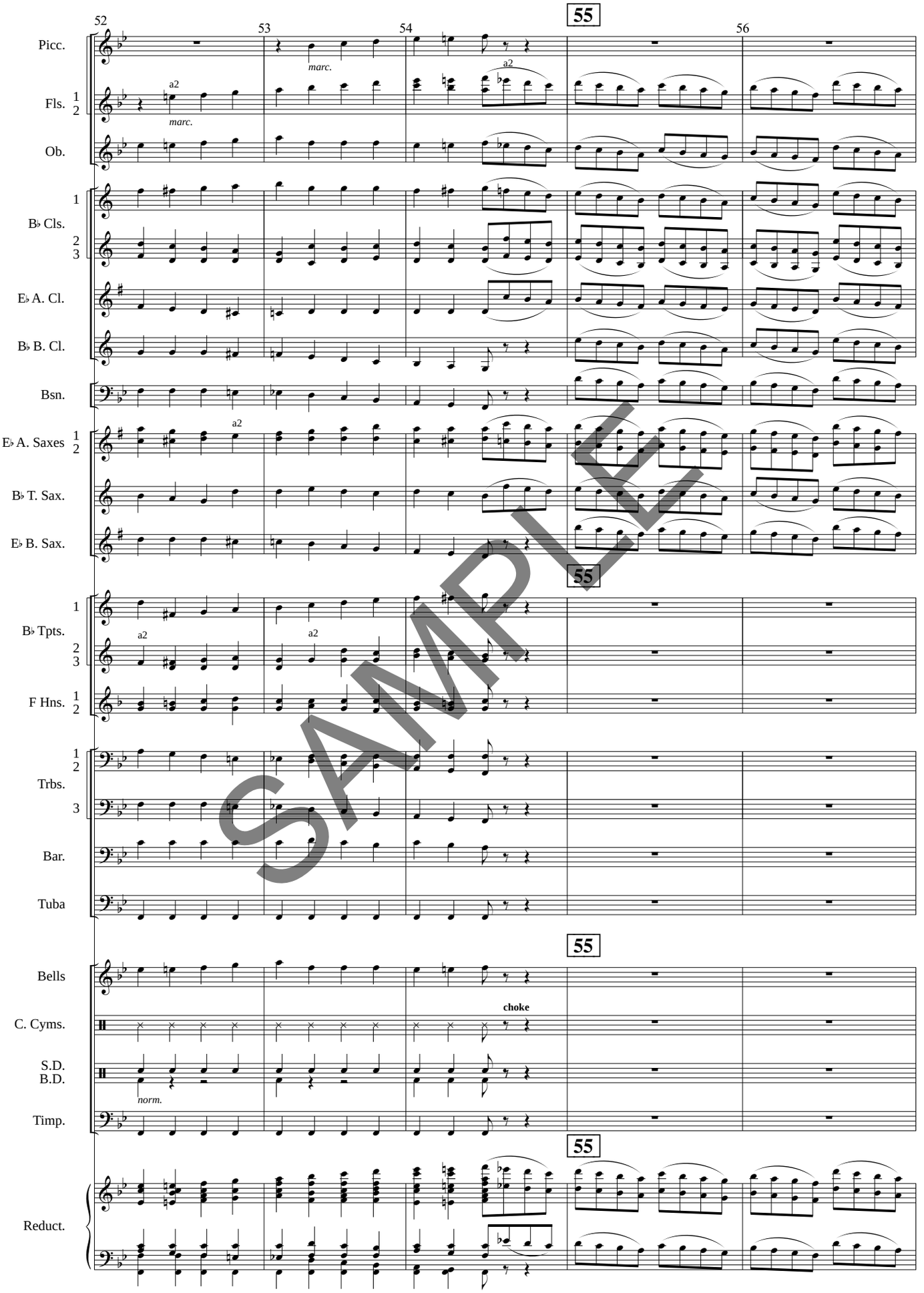

41
42
43
44
45
46
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Bells
Tri.
C. Cyms.
S.D.
B.D.
Timp.
Reduct.
a2
cresc.
S.D.

SAMPLE

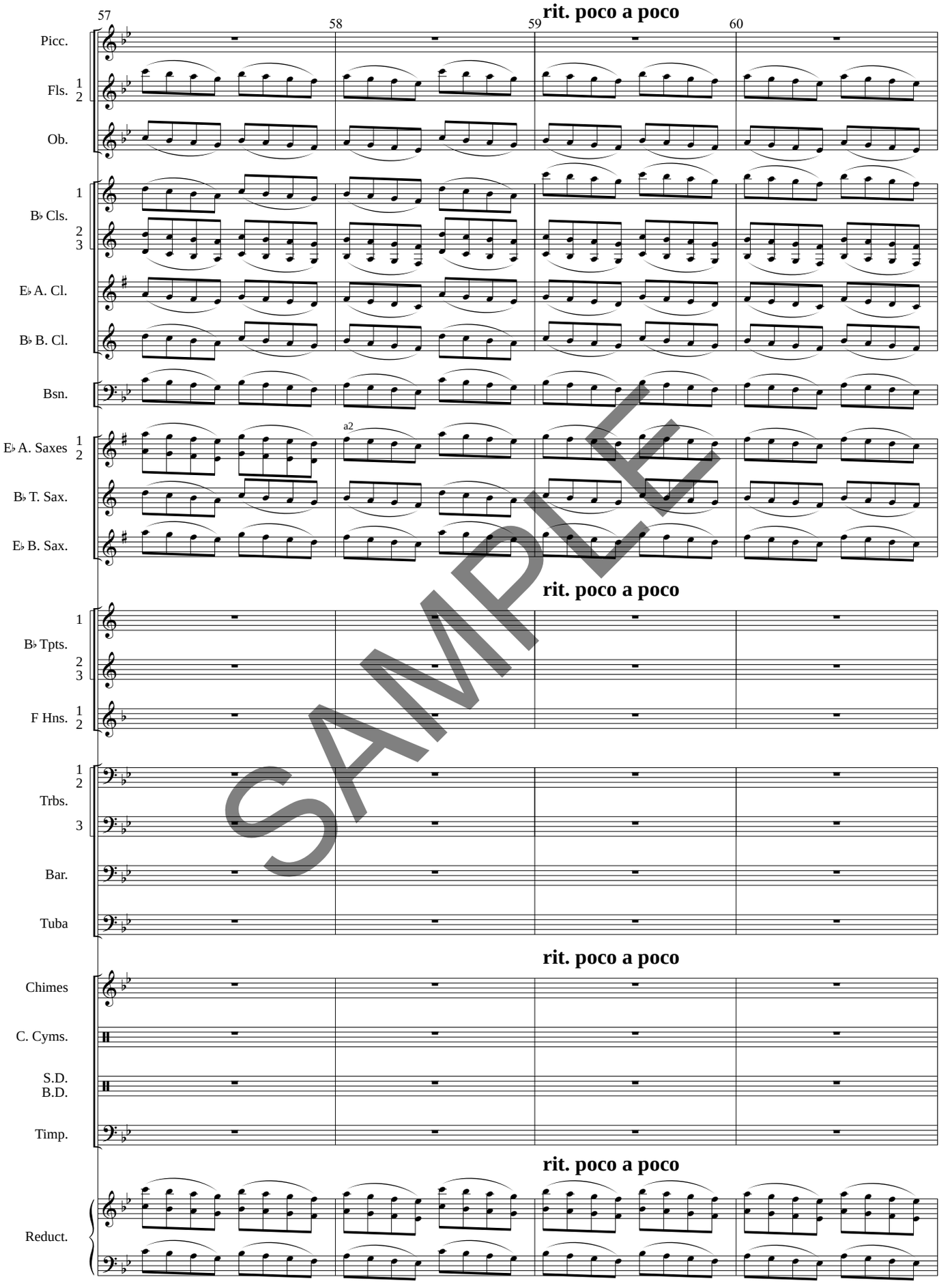


SAMPLE

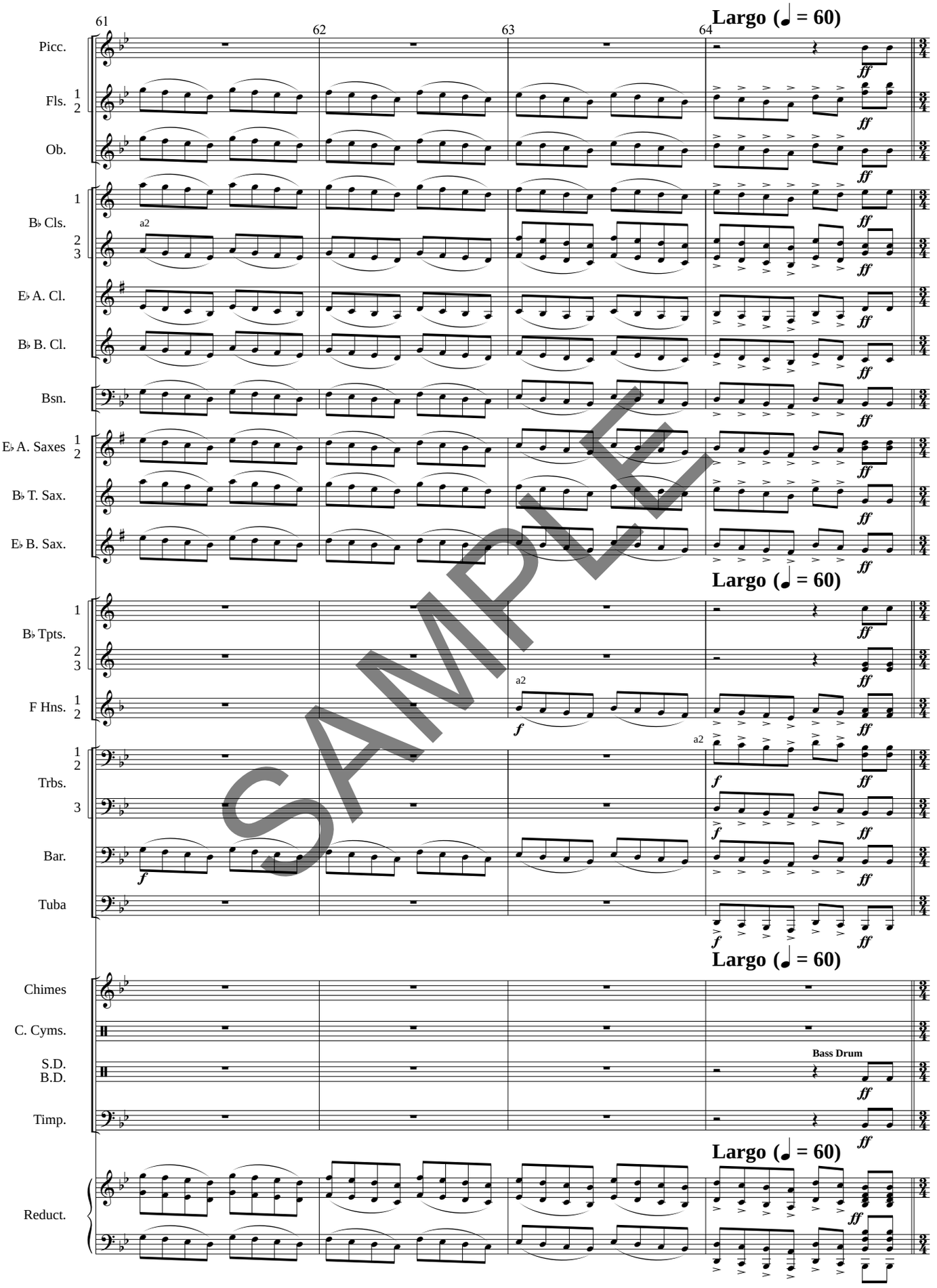
‡ With a large beater, strike B.D. in center of drum head to imitate cannon shots.


52
53
54
55
56
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2
Bar.
Tuba
Bells
C. Cyms.
S.D.
B.D.
Timp.
Reduct.
marc.
a2
choke
norm.

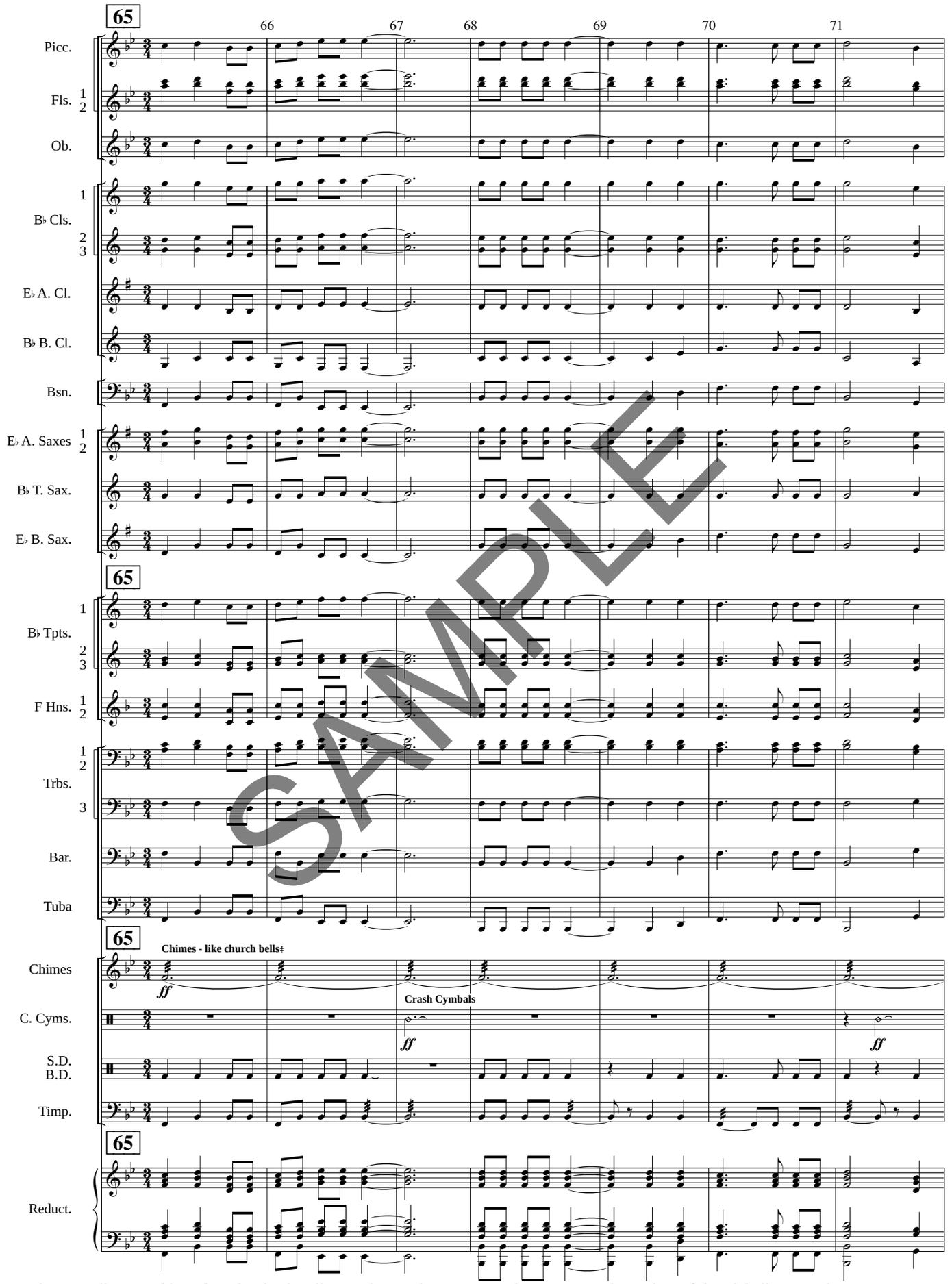
SAMPLE


57
58
59
60
rit. poco a poco
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
a2
B♭ T. Sax.
E♭ B. Sax.
rit. poco a poco
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
rit. poco a poco
Chimes
C. Cyms.
S.D.
B.D.
Timp.
rit. poco a poco
Reduct.

SAMPLE

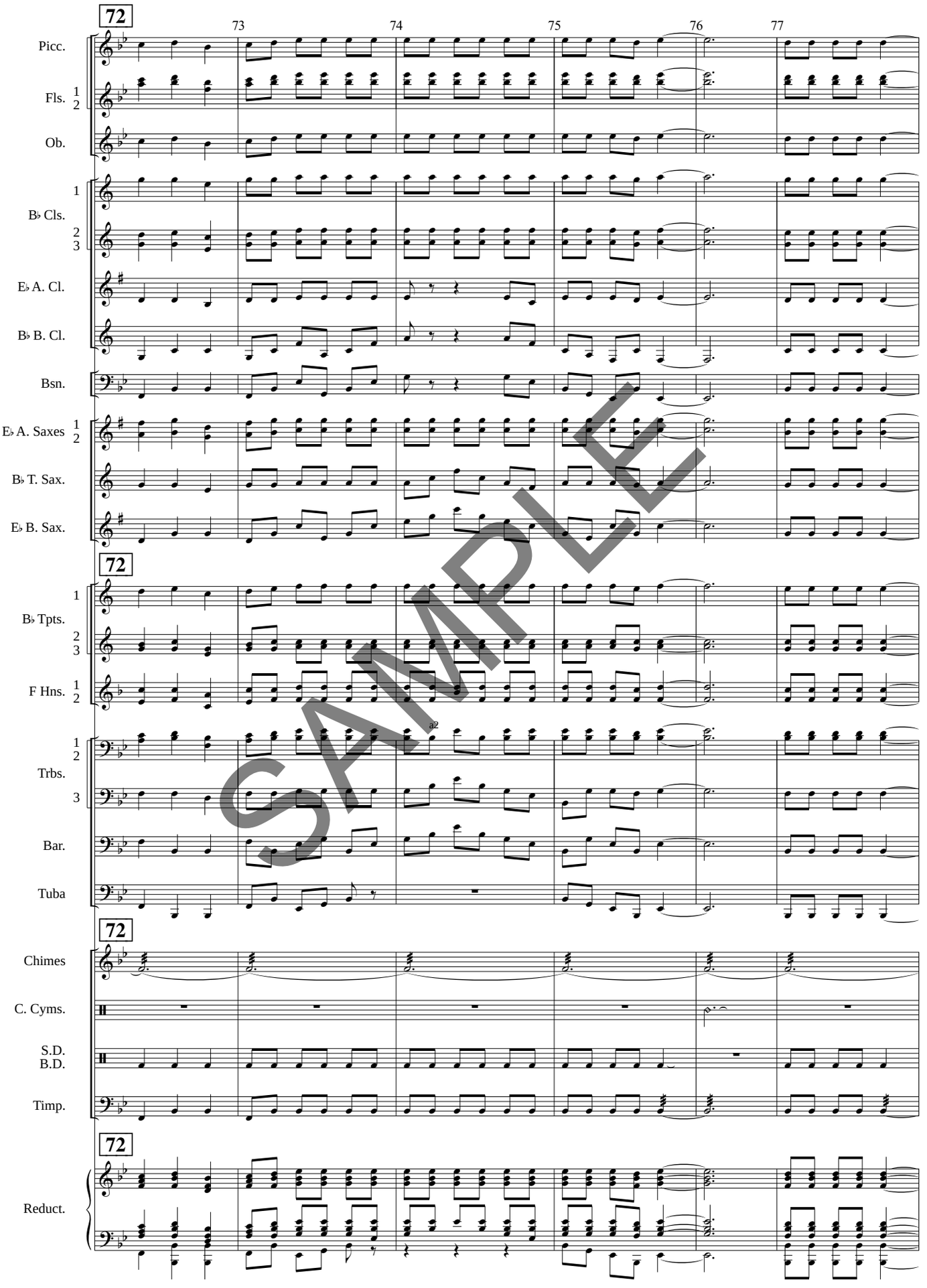

61
62
63
64
Largo (♩ = 60)
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Bass Drum
Timp.
Reduct.
ff
f

SAMPLE

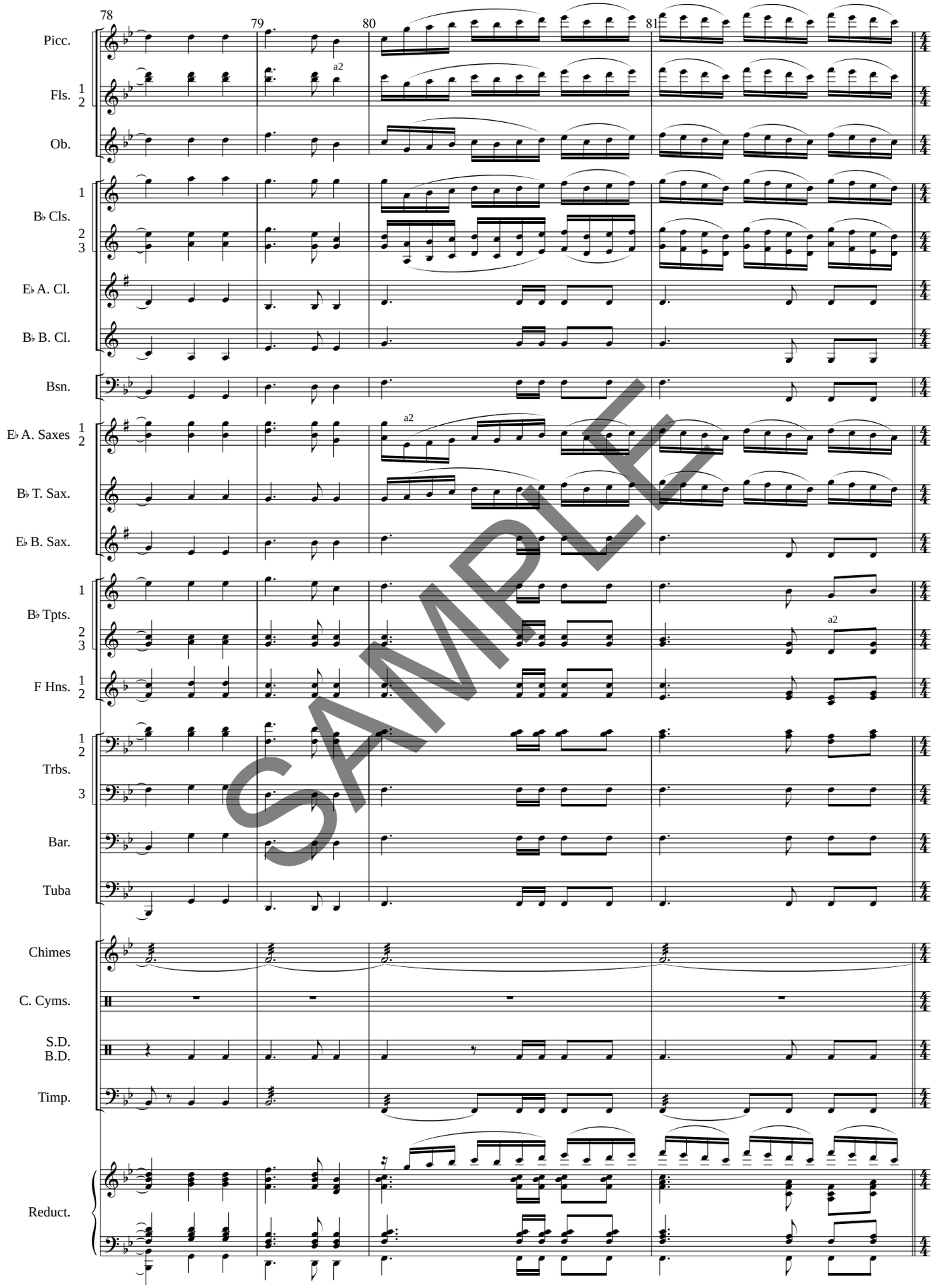


SAMPLE

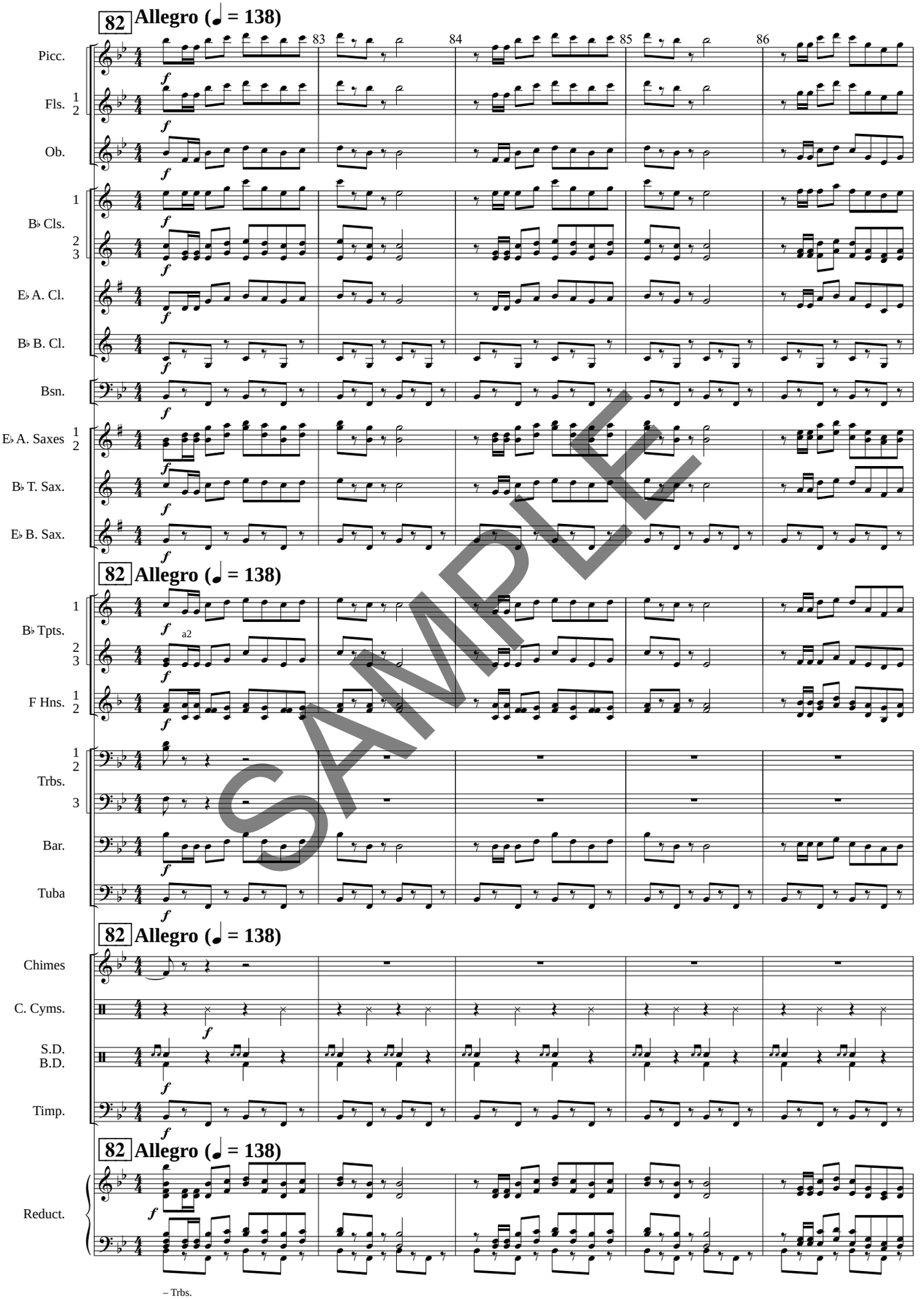
‡ With two mallets, quickly and randomly play all notes, letting them ring together to imitate the pealing of church bells. More than one set of chimes may be used.


72
73
74
75
76
77
Picc.
Fls. 1 2
Ob.
1
B♭ Cls.
2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
72
1
B♭ Tpts.
2 3
F Hns. 1 2
1 2
Trbs.
3
a2
Bar.
Tuba
72
Chimes
C. Cyms.
S.D.
B.D.
Timp.
72
Reduct.

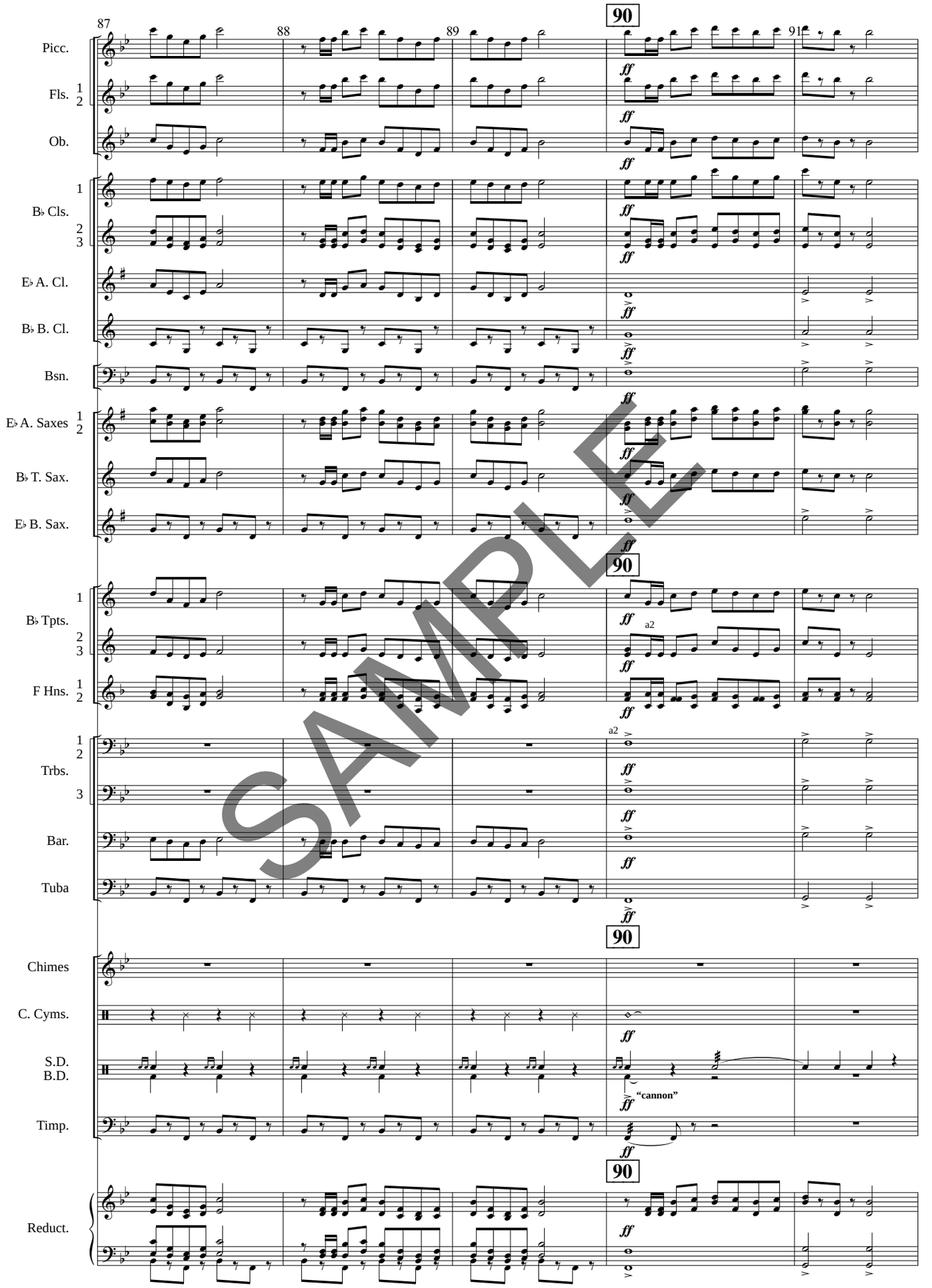
SAMPLE


78
79
80
81
Picc.
Fls. 1 2
a2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
a2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
a2
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Timp.
Reduct.

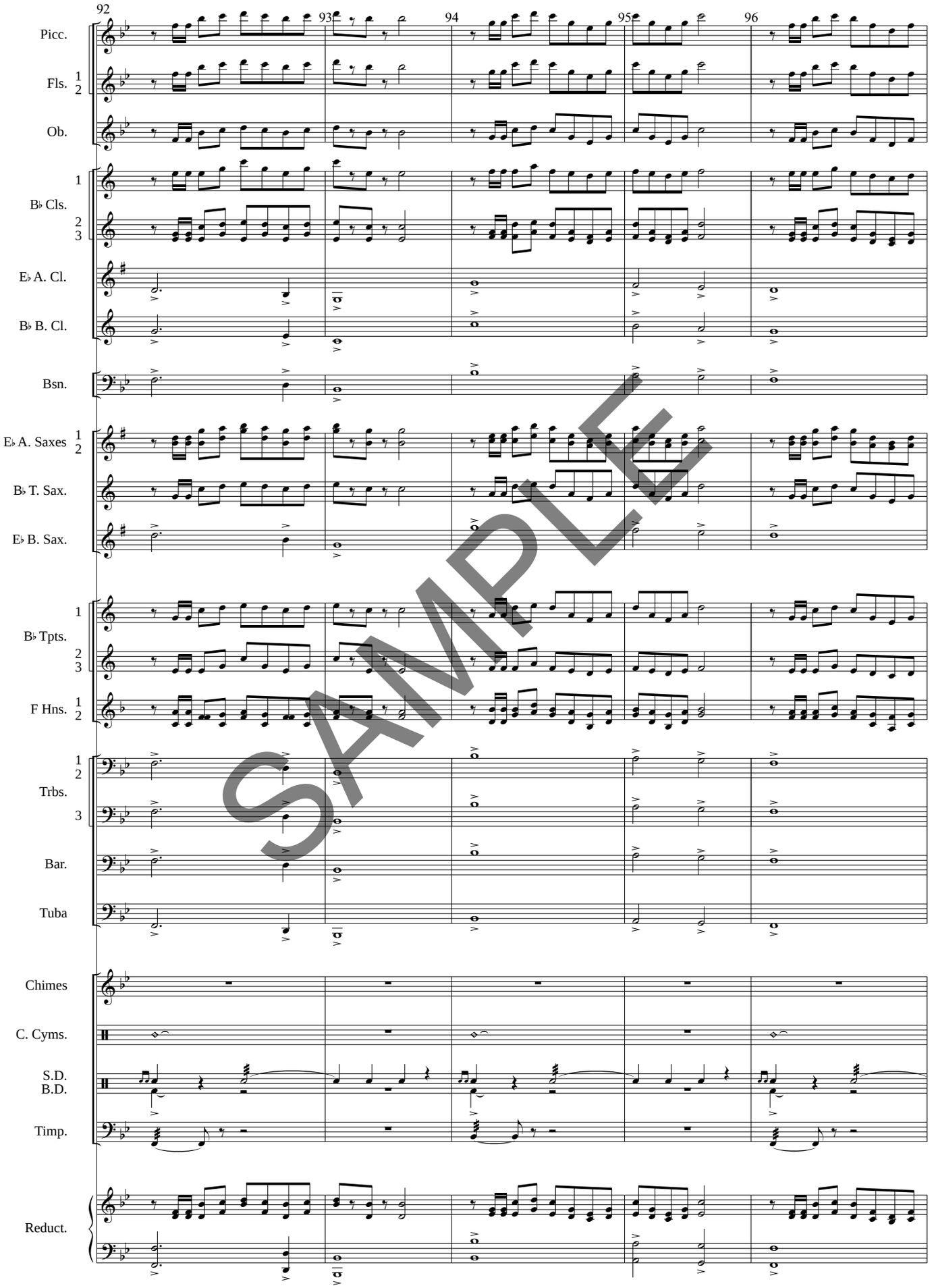
SAMPLE


82 Allegro (♩ = 138)
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
82 Allegro (♩ = 138)
B♭ Tpts. 1 2 3
a2
F Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
82 Allegro (♩ = 138)
Chimes
C. Cyms.
S.D.
B.D.
Timp.
82 Allegro (♩ = 138)
Reduct.
83
84
85
86
– Trbs.

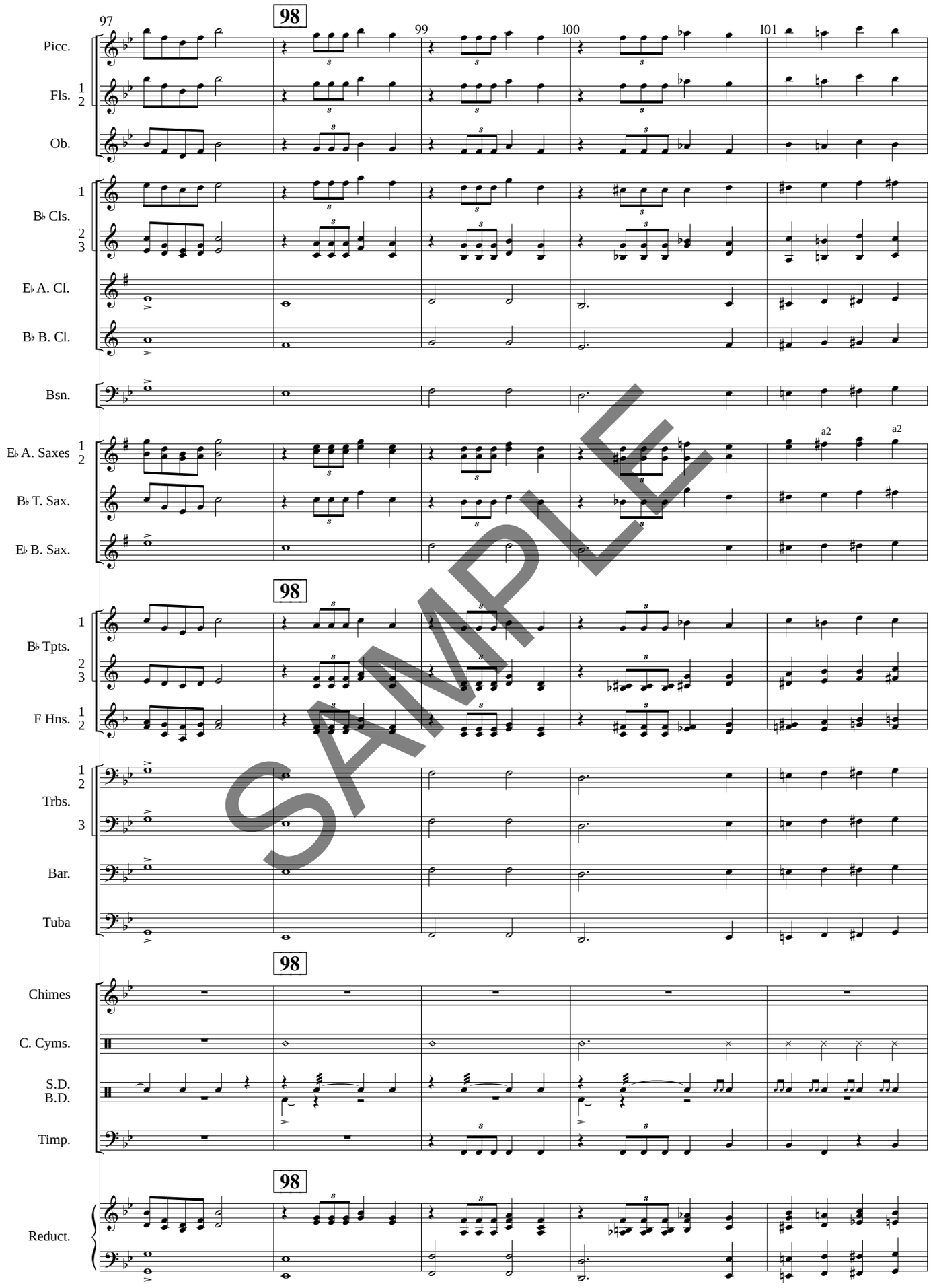
SAMPLE


87
88
89
90
91
Picc.
Fls.
Ob.
B♭ Cls.
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Timp.
Reduct.
ff
a2
"cannon"

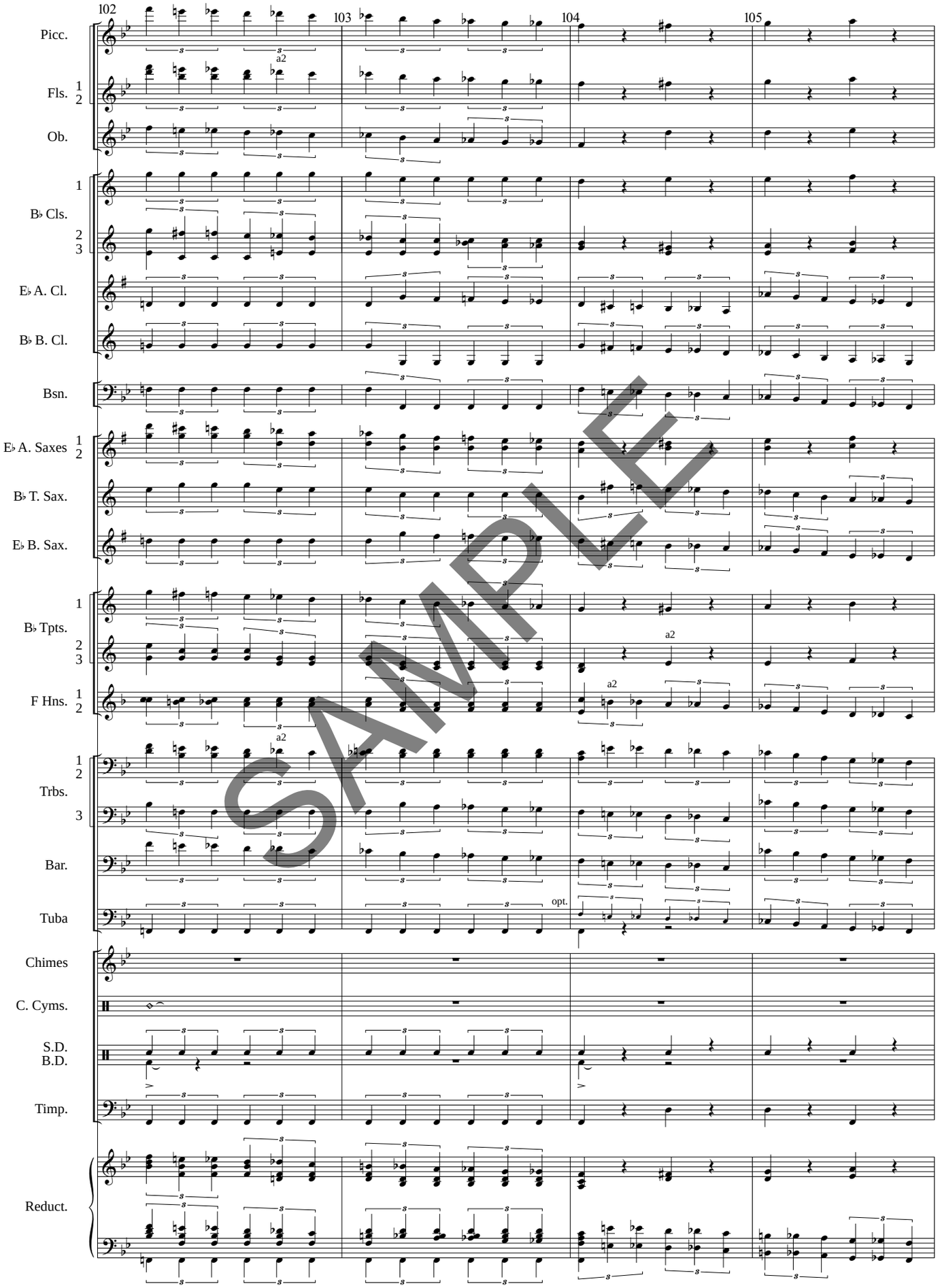
SAMPLE


92
93
94
95
96
Picc.
Fls.
1
2
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
1
2
3
F Hns.
1
2
Trbs.
3
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Timp.
Reduct.

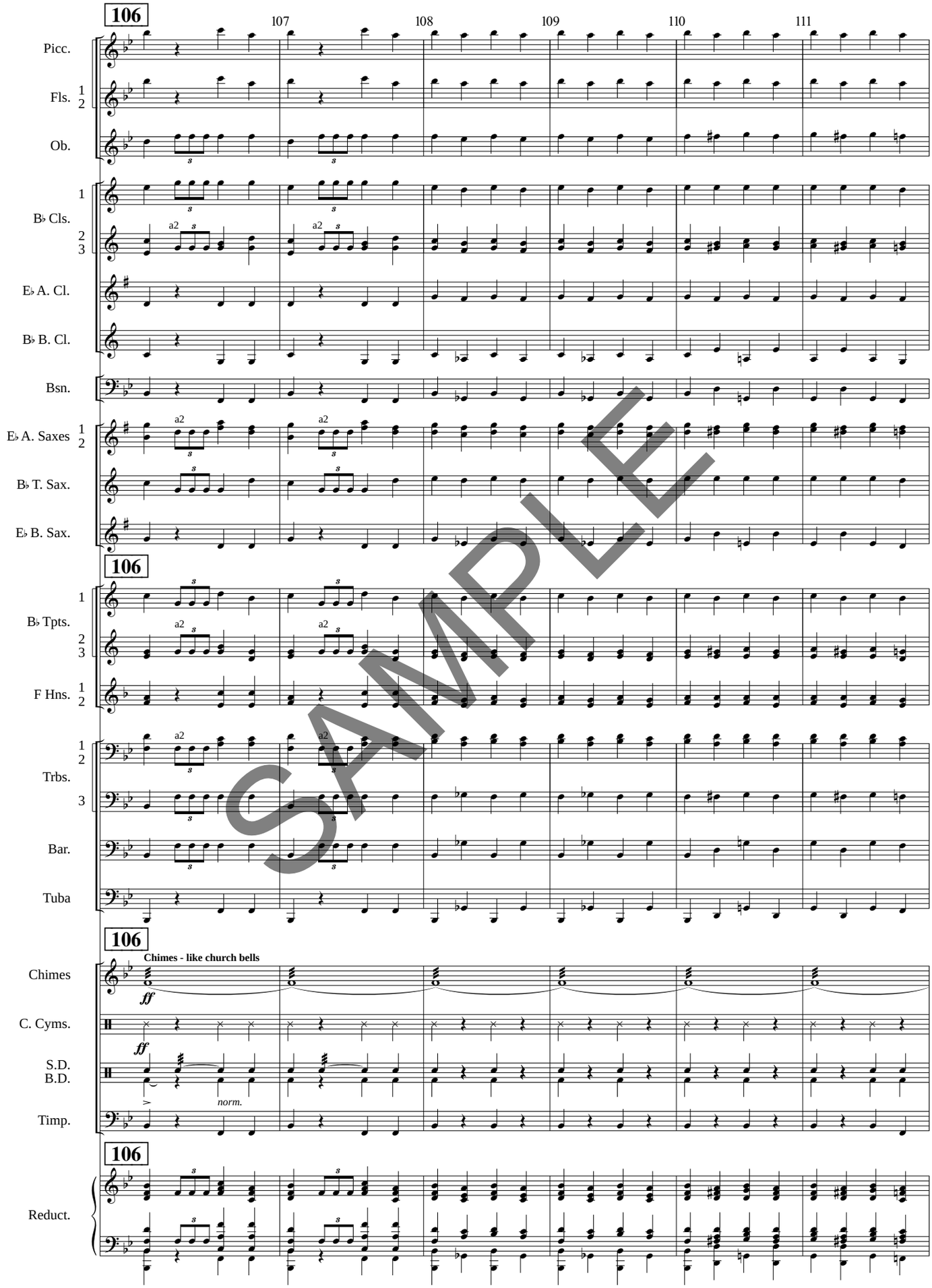
SAMPLE


97
98
99
100
101
Picc.
Fls.
1
2
Ob.
1
B♭ Cls.
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
a2
a2
B♭ T. Sax.
E♭ B. Sax.
98
1
B♭ Tpts.
2
3
F Hns.
1
2
1
2
Trbs.
3
Bar.
Tuba
98
Chimes
C. Cyms.
S.D.
B.D.
Timp.
98
Reduct.

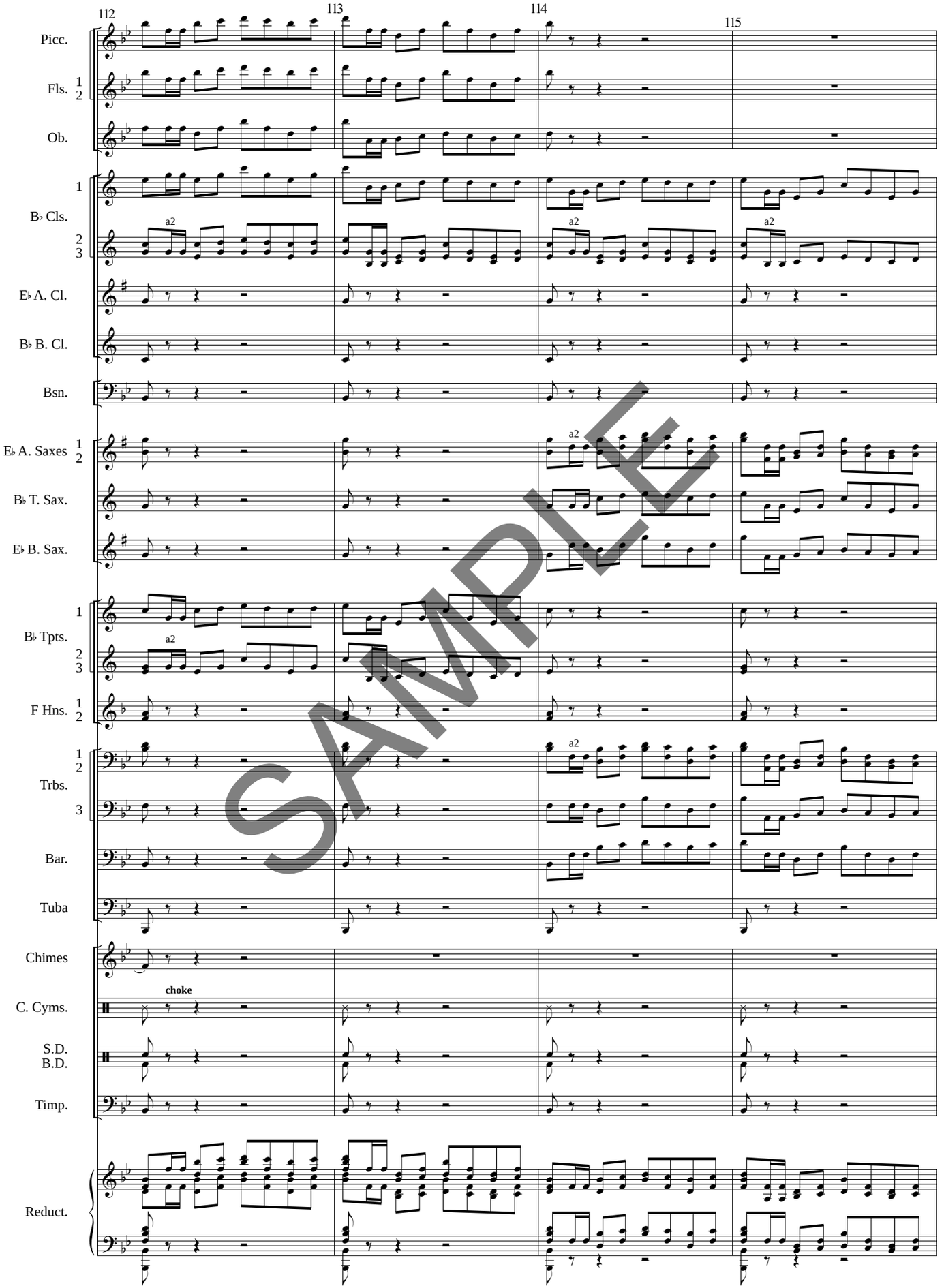
SAMPLE


102
103
104
105
Picc.
Fls.
1
2
Ob.
B♭ Cls.
1
2
3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
1
2
3
F Hns.
1
2
Trbs.
3
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Timp.
Reduct.
a2
opt.

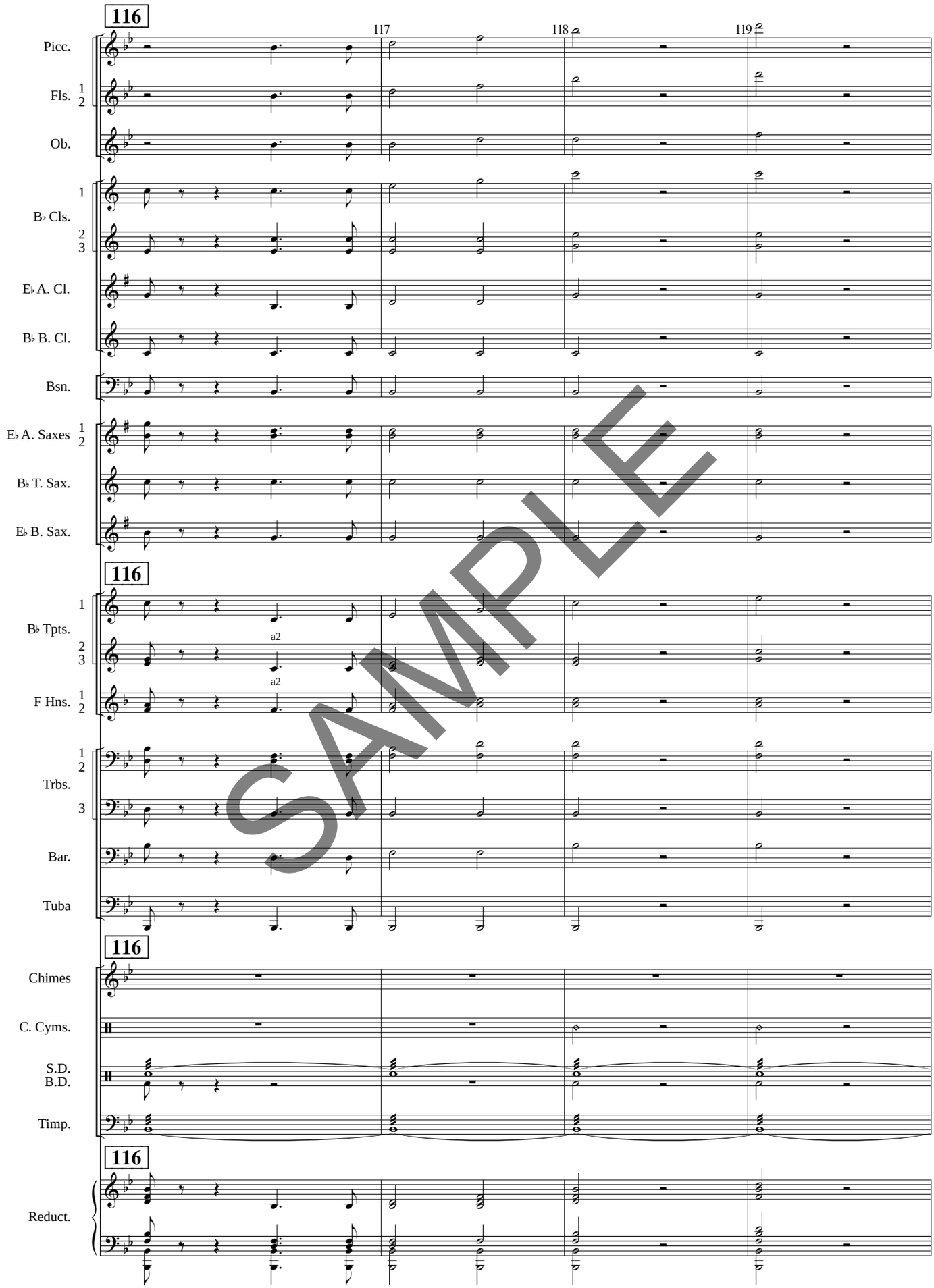
SAMPLE


106
107
108
109
110
111
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
106
B♭ Tpts. 1 2 3
F Hns. 1 2
Trbs. 1 2
3
Bar.
Tuba
106
Chimes - like church bells
Chimes
C. Cyms.
S.D.
B.D.
Timp.
norm.
106
Reduct.
a2
ff

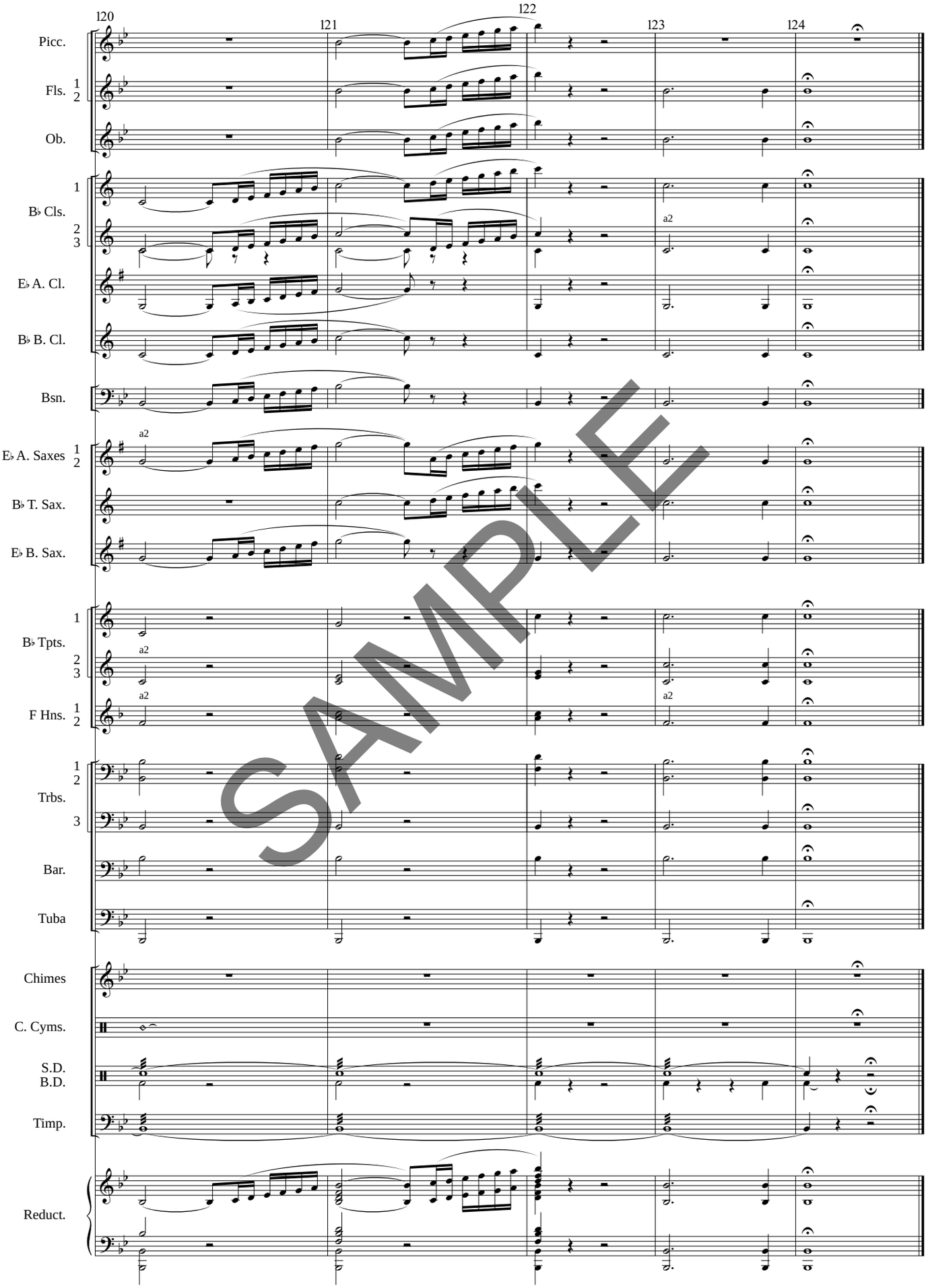
SAMPLE


112
113
114
115
Picc.
Fls.
1
2
Ob.
1
B♭ Cls.
2
3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
F Hns.
Trbs.
Bar.
Tuba
Chimes
choke
C. Cyms.
S.D.
B.D.
Timp.
Reduct.

SAMPLE


116
117
118
119
Picc.
Fls. 1 2
Ob.
B♭ Cls. 1 2 3
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
116
B♭ Tpts. 1 2 3
a2
a2
F Hns. 1 2
Trbs. 1 2
3
Bar.
Tuba
116
Chimes
C. Cyms.
S.D.
B.D.
Timp.
116
Reduct.

SAMPLE


120
121
122
123
124
Picc.
Fls.
1
2
Ob.
B♭ Cls.
1
2
3
a2
E♭ A. Cl.
B♭ B. Cl.
Bsn.
E♭ A. Saxes
1
2
a2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts.
1
2
3
a2
F Hns.
1
2
a2
a2
Trbs.
1
2
3
Bar.
Tuba
Chimes
C. Cyms.
S.D.
B.D.
Timp.
Reduct.

SAMPLE

SAMPLE

SAMPLE

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SAMPLE

WB466F - 1812 Overture

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