



1812 Overture

Op. 49

PIOTR ILYICH TCHAIKOVSKY
Arranged by JERRY BRUBAKER

INSTRUMENTATION

1 Conductor	1 3rd F Horn	1 Timpani (G-A-B $\flat$ -D)
1 1st Flute	1 4th F Horn	2 Percussion I (Snare Drum, Cannon)
1 2nd Flute	1 1st B $\flat$ Trumpet	3 Percussion II (Triangle, Bass Drum, Crash Cymbal)
1 1st Oboe	1 2nd B $\flat$ Trumpet	8 1st Violin
1 2nd Oboe	1 3rd B $\flat$ Trumpet	8 2nd Violin
1 1st B $\flat$ Clarinet	1 1st Trombone	5 Viola
1 2nd B $\flat$ Clarinet	1 2nd Trombone	5 Cello
1 B $\flat$ Bass Clarinet	1 3rd Trombone	5 String Bass
1 1st Bassoon	1 Tuba	
1 2nd Bassoon	1 Mallet Percussion (Chimes)	
1 1st F Horn		
1 2nd F Horn		

NOTES TO THE CONDUCTOR

Though this piece was written in 1880 to commemorate Russia's defense of Moscow against Napoleon's forces at the Battle of Borodino in 1812, this arrangement commemorates the bicentennial of the battle. The overture is best known for its climactic volley of cannon fire, ringing chimes, and brass fanfare. The problem has always been that Mr. Tchaikovsky wrote way too much music for many ensembles to prepare. Problem solved. Instead of 15 minutes, this version takes only six and a half minutes to perform! And all of the excitement and pageantry is still there! You have to hear it to believe it!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

1812 Overture

Op. 49

CONDUCTOR SCORE

Duration - 6:45

Piotr Ilyich Tchaikovsky

Arranged by Jerry Brubaker

Largo (♩ = 60)

Flutes

Oboes

B♭ Clarinets

B♭ Bass Clarinet

Bassoons

Horns in F

B♭ Trumpets

Trombones

Tuba

Mallet Percussion
(Chimes)

Timpani
(G-A-B♭-D)

Percussion I
(Snare Drum, Cannon)

Percussion II
(Triangle, Bass Drum, Crash Cymbal)

Violins

Viola

Cello

String Bass

Largo (♩ = 60)

1 2 3 4 5 6 7 8 9 10

17

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

17

Vlins. I II

Vla.

Cello

Str. Bass

Vlms.

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Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

30 31 32 33 34 35 36 37

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38 Andante (♩ = 80)

Violins I and II, Viola, Cello, and String Bass.

Measures 38-41.

Violins I and II, Viola, and Cello have rests in measures 38 and 39.

In measures 40 and 41, the Cello and String Bass play sustained notes, marked *sim.* (simile).

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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42

43

44

45

Preview Requires Purchase

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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47

46 47 48 49

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Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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50 51 52 53 54 55

62

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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56 57 58 59 60 61 62 63

Fls.

I

II

Ob.

I

II

Cls.

I

II

B. Cl.

Bsn.

I

II

Hns.

I

II

III

IV

Tpts.

I

II

III

Tbns.

I

II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns.

I

II

Vla.

Cello

Str. Bass

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64

65

66

67

68

69

70

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Fls. I II *poco a poco cresc.*

Ob. I II *poco a poco cresc.*

Cls. I II *poco a poco cresc.*

B. Cl. *poco a poco cresc.*

Bsn. I II *poco a poco cresc.*

Hns. I II *poco a poco cresc.* *a2* *a2*

III IV *poco a poco cresc.*

Tpts. I II *f*

III

Tbns. II *mp poco a poco cresc.*

III *mp poco a poco cresc.*

Tuba

Mlt. Perc.

Timp. *poco a poco cresc.*

Perc. I *poco a poco cresc.* *3*

Perc. II

Vlns. I II *poco a poco cresc.*

Vla. *sim.* *poco a poco cresc.*

Cello *poco a poco cresc.*

Str. Bass *poco a poco cresc.*

86

Fls. I II *mf cresc.*

Ob. I II *mf cresc.*

Cls. I II *mf cresc.*

B. Cl.

Bsn. I II *mf cresc. a2*

Hns. I II *mf cresc. a2*

III IV *mf cresc.*

Tpts. I II *mf cresc. ff*

III *mf cresc. ff*

Tbns. I II *mf*

III

Tuba *mf cresc.*

Mlt. Perc.

Timp. *mf cresc.*

Perc. I

Perc. II

Vlins. I II *mf cresc.*

Vla. *mf cresc.* (V)

Cello *mf cresc.* (V)

Str. Bass *mf cresc.*

38452S 89 *mf* 90 *cresc.* 91 92 93

16

94

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

B.D./Cym.

Vlns.

Vla.

Cello

Str. Bass

38452S

94 95 96 97 98 99

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlms. I II

Vla.

Cello

Str. Bass

opt. upper

100 101 102 103 104 105

38452S

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlms. I II

Vla.

Cello

Str. Bass

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

112 113 114 115 116 117 118 119

Vlins. I II

Vla.

Cello

Str. Bass

115 116 117 118 119

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Temp.

Perc. I

Perc. II

ff

f cresc.

B.D.

ff

124 **Largo** (♩ = 60)

The image shows a musical score for measures 120 through 126. Measures 124, 125, and 126 are highlighted in red. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is B-flat major (two flats). The tempo is marked 'Largo' with a quarter note equal to 60 beats per minute. The dynamics are marked 'ff' (fortissimo) starting at measure 124. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Chimes

Timp.

Perc. I

Perc. II

Cr. Cyms.

Vlns. I II

Vla.

Cello

Str. Bass

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127 128 129 130 131 132

38452S

148

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlins. I II

Vla.

Cello

Str. Bass

4

1

3

148

ff

S.D.

Cannon

38452S

144 145 146 147 148 149

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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150 151 152 153 154 155 156

38452S

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

(Cannon tacet al fine)

38452S

163 164 165 166 167 168

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

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169 170 171 172 173 174 175 176

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